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EDITORIAL REFLECTIONS

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B R E A D T H

FOR every man the world opens three great highways to eminence. Bach chose the first and the result was Breadth; Breadth of character, Breadth of sympathies, Breadth of soul. (Bach had a soul.) For the world of music the result was the Great G minor and the Passacaglia, the Chamber Music and the Inventions, and the St. Matthew Passion.

To the organ world Bach is quite a heritage. What a pity the organist of few opportunities, modest aspirations, limited technic, does not avail himself of the richest library of all musicdom. But it is really not his fault. It is the fault of tradition. Tradition has dictated cruelly against Bach. Yet there remains a wealth of Choral Preludes, Andantes (from the Sonatas), and even Fugues within easy reach of every organist.

Writing innumerable notes did not blind Bach. Bach was a reader; reader of men, reader of books, reader of music—music is but the thought of man transcribed in notes instead of letters. It is an insult to insinuate Bach went blind looking at the creations of his own mind. No, Bach was an indefatigable reader. There's a lesson in that.

The lane in which Bach lived was a narrow one, ungarnished by Philharmonics, Paderewskys, and monster Four-manuals, so he took his head out of it for an education and left his feet there. No narrow mind ever wrote the Great G minor or the Passacaglia.

A good book is better than a good man. It can't get shot to pieces in a front line trench or sunk with a Lusitania; it cannot be limited to time and place, nor even space; neither does it recognize the limitations of races and tongues.

The first of the great highways to eminence is the road over the book-shelf. "Tell me what you read and I'll tell you what you are." But what if we read nothing better than an evening newspaper? Worse yet, what if we believe it?

D E P T H

BEETHOVEN was a solitary man. Though much alone he was never lonely, for he had a self he could enjoy being alone with. The result of his travels along the second highway to success was Depth; Depth of thought, Depth of earnestness. Beethoven never scratched a surface. According to story books he may have scratched many a waiter's head, but we are not speaking of solids.

Now, Beethoven with all his depth was not a broad man. Would a broad man wander aimlessly through a thunder shower or throw eggs at an offending waiter (all waiters are offending) or pour water over the parlor carpet? They had Parlors in the good old days before they invented the family album. They should have called that book *The Family All Bum*.

Edison is another solitary man. President Wilson is another. Though surrounded by hundreds of men of keenest

calibre they are still solitary men. A thinking man craves his "inalienable heritage, occasional solitude." Nature saw Beethoven's need and stopped his ears. We pitied him. Pitied were we had she not done so. The results to the music world were the Opus 90 Sonata, the "Fifth" Andante, the String Quartets. To the modern world in which men have their being, move, and try to live, the results are past reckoning.

I know a conservative Conservatory where students spend five years on the velvet frock and brass buttons of a Mozart before they are allowed to know a Beethoven had a soul. It may be all right but I am wondering if Harold Bauer is not a deeper thinker than the whole faculty of that conservative Conservatory put together. Music for music's sake is Bauer's idea.

Thinking—reflective, solitary, exalted thinking—made Beethoven. Man alone in all creation is capable of that exalted exercise of the mind we call thinking; all human progress has its origin in the brain of man, driven, possibly, by physical necessity or at least physical want. How often do we, after a service or recital that has been below the average, on the average, or above the average, steal quietly away to ourselves to think it out? How often are our plans made rather by the constructive (or destructive) thinking of minds other than our own?

Beethoven achieved by the broad highway of reflective solitude in thought.

H E I G H T

LET Bach and Beethoven alone for a moment and study Wagner. Wagner chose the third of the highways, thereby teaching us the values of the other two. It got him into trouble with Prussia, much to his credit; it put him at odds with the entire music tradition of the "opera" of his day, equally to his credit.

Wagner was a conversationalist, an exchanger of thought—a whole thought laboratory, warehouse, and manufacturing establishment combined, and, there being no Sherman law on monopolies, he attained by it a height beyond all others. Look at Tristan; or Parsifal. Wagner was broad; Wagner was deep; but it is his height of inspiration that dazzles.

Conversation today begins nowhere and ends the same place. Men used to visit each other and profit by it; now they go to the movies and the manager profits by it. A. S. Neil says if he is invited out for an evening and they ask him to play cards he is insulted, and why not? A. S. Neil has an active brain coupled with an imagination. That's a good combination.

The spontaneous exchange of thought is the most fascinating game man ever played and it has given place to whist and the cigarette all for the lack of reading, on the one hand, and constructive exercise of the mind, on the other. Put a dozen college girls—six will do, for that matter—in a room together (the room is not essential) and you will have conversation. That is not what I mean. But put George Bernard Shaw, Richard Wagner, and A. S. Neil together anywhere on earth (the earth is not essential) and you will have what I am thinking about in the word "Conversation."

CHORAL CONDUCTING

WALTER HENRY HALL

IT will generally be admitted that uplifting choral performances are rare.

Criticism for an indifferent performance is naturally directed against the conductor who may or may not be the proper target. It is well to give him the benefit of the doubt in view of the obstacles, ever increasing, which beset him on every side. Some of these will be considered after first assuming that he is the sinner in the case.

This assumption may be based on the fact that choral conducting is the only musical activity which men are willing to undertake without preliminary training. For all other branches the rigid discipline and study demanded by special work is accepted without question, yet there would seem to be a delusion that the possession of a baton will make a conductor. It is quite true that correct methods of manipulating a stick may be acquired without unduly draining a man's brains, but that has about as much to do with conducting as holding a pen has to do with writing. It is also comparatively easy to obtain certain stereotyped forms of expression, such as dynamics, attack and precision, but these do not constitute fine choral singing.

The art of conducting is many-sided. The ideal conductor would be a trained musician plus so many other qualities, natural and acquired, as to render this world an uncongenial sphere of action for him. There are certain necessary qualifications within the reach of almost anyone, and they may be divided into two classes, natural and acquired. Up to a certain point natural gifts are the more important. As the work increases in scope and artistic significance acquired factors play the greater role. A great performance of a worthy work is only possible when both sets of qualifications, natural and acquired, are delicately balanced in one man.

Here, it would seem, is the clue to the lack of distinctive choral performances. Trusting either to natural gifts alone, or to technical knowledge alone, too many

men have undertaken the task of choral conducting.

QUALIFICATIONS

WHAT should the natural gifts include? Practical intelligence, contagious enthusiasm, a live personality, and a habit of dominating without domineering. These qualities, with a thin veneer of musical knowledge, have so often sufficed to put a man into temporary prominence that choral conducting has sometimes been lightly regarded by the profession.

Midway between natural gifts and acquired qualifications, and related to each, is a highly important factor which, for want of a better term, may be called spiritual perception. It is difficult to analyze or describe, but a conductor who possesses it may be depended upon to transmute a mere performance into a ministrations. Without it, such a work, for example, as the "St. Matthew Passion" would fail to give its supreme message.

The list of necessary acquired qualifications is so formidable that only a few from it can be cited. It ought not to be necessary to say that there should be adequate musical training. Without a knowledge of counterpoint and fugue a conductor will attack polyphonic music blindly, grinding out contrapuntal choruses after the fashion of the old-time organists who, with full organ, ploughed their way through a fugue. Without a comprehensive study of harmony many subtleties of harmonic expression will be lost, and dependence for interpretation be limited to the text, which in many cases is insufficient.

KNOWLEDGE OF VOICE

NEXT to musical training may be placed a greater knowledge of voice use. We lose valuable material from our choruses because singing teachers naturally object to the strain which not infrequently attends chorus singing. A conductor need not be a Lamperti nor a Caruso, but he should possess some knowledge of the vocal organs, other-

wise he is liable to do much harm to the voices under his direction. He should know the limitations, possibilities and normal workings of the average voice, and should remember that it is a delicate, living organ, not to be treated like a piece of mechanism. Few chorus singers in this country are rapid sight readers. The conductor should therefore exercise his wits in devising aids for learning difficult passages, particularly on high notes. Much voice strain may be saved by cultivating in the singers a mental relation to the music. Many difficulties are mental rather than vocal. An especially difficult passage may be learned more quickly by apprehending it than by mechanical repetition of the notes. Often division of a difficult passage into two or more sections will rob it of its terrors. By analyzing the reason of a difficulty one is often able to simplify it.

If the voice were more carefully considered by conductors it is possible that vocal teachers would no longer deprive their students of the artistic training which chorus singing affords.

Dr. Stainer used to say that choruses might well sing to the syllable "Ah," and the text be read by an elocutionist. This means that Pronunciation should be an important part of a conductor's equipment. Pronunciation covers a wide field, and, in its broadest sense, includes enunciation, accentuation, phrasing and all kinds of emphases. It is not enough to tell singers that they must pronounce properly or clearly. They should be drilled for specific faults. We all know that consonants make a language intelligible, but our directions usually begin and end by inviting the singers to "finish their consonants together." Those bugbears of the English language, short i's and e's, and the compound vowel sounds (buy, fire, fear) are only specimen instances of the necessity of constant attention to this important part of the subject.

A practical requirement for the Choral conductor is the ability to present his ideas to the chorus concisely and plainly. Vague, indefinite, talkative methods of giving directions are fatal.

No conductor should consider his equipment complete without an intelligent acquaintance with the orchestral scores of the works he conducts. A choral conductor but rarely can become as ready a reader of scores as an orchestral conductor, but at least he should know the few he uses.

These qualifications, natural and acquired, with all the various by-ways connected with them, all combine to secure the one great composite factor in conducting:

I N T E R P R E T A T I O N

THE whole scheme of interpretation has been revolutionized by new forms of expression brought about by the modern composer. Until recent times correct notes, good attack and precision were all that counted. The new choralism has changed all that, and by emphasizing dramatic and emotional elements has not only invested modern choral music with beauty of expression, but has given new life and color to oratorios that were beginning to feel the burden of age. The growth of the new ideals in expression has been evolutionary and, on the whole, natural and consistent. Only gradually have conductors come to realize that dynamic changes do not provide adequate expressive variation. Few of them even yet have secured a genuine pianissimo.

Dynamic changes have never been considered sufficient for solo singers, and the wonder is that it took so long to realize that much of the art of the solo singer might be transferred to chorus singers.

Tone colorings, varied gradations of emphases, choral sforzandos in different degrees of power, differentiation of tone for varied sentiments, all these and more are becoming mighty aids in giving life to choral music.

It must be said that the new methods of expression have led to extremes. Such expression should be consistent. The over refinement of phrases, and the constant search for hidden or impossible meanings may result in an emasculated performance, wanting dignity,

sonority and robustness. This is even more irritating than the broad outlines and massed volume of old-time performances. Expression which merely emphasizes a detail and does not fit in with the general design is an intrusion. Such false expression is especially to be deplored when applied to classic choral works. The "Messiah" is a case in point. In submitting such a work to modern treatment good judgment has not always been followed. Possibly a just rebellion against slavish adherence to so-called tradition, it has been performed on the apparent principle that speed and erratic time changes constitute original readings.

So far as can be seen it may safely be said that the average of choral performances will rise to a higher level when conductors are willing to spend time on a more searching analysis of the works they conduct. One hears about inspired conductors, and the wonderful way in which they pull their singers through difficulties. There is no doubt that a strong and winning personality will do much toward ennobling a performance, provided the work has been thoroughly prepared by conductor as well as singers. And it is true that a gifted conductor can do much to bring out virtues which by contrast will deflect the thought from faults. But it is sheer nonsense to suppose that a chorus which has not been carefully trained, by the mere magnetism of a conductor, can be made to hide its failings from a keen and experienced ear.

SCARCITY OF MATERIALS

LITTLE time is left to take up the defense of the conductor. Fortunately he is usually able and entirely willing to defend himself. It is only fair to say that he is seldom able to work with dependable and capable material at one and the same time. Capable singers are too much in demand to be dependable, and dependable singers are not always capable. In larger cities, where opportunities are afforded for hearing the world's celebrities in all branches of

knowledge, the most loyal member is enticed from rehearsal.

Mention has already been made of the antagonism of singing teachers. In a less degree, and for other reasons, the same antipathy to choruses is shown by many choirmasters. Men prefer to join male voice societies where they can combine singing and smoking, and where they can be free alike from serious application and the restrictive society of women. Tenors who can almost sing a hymn tune on the second or third reading feel that both their dignity as well as their voices will be lost by singing in a chorus. Semi-professional singers, attracted by the lure of a small fee, are insulted at the suggestion that one rehearsal for an old, and two for a new, work will not secure the best results. These are some of the difficulties that have to be faced, and they furnish sufficient evidence that there are mitigating circumstances in favor of the conductor.

COMMUNITY MUSIC

CHORAL conducting now includes a movement which is spreading throughout the country, and which has received immense stimulus through its ministrations in the training camps for soldiers and sailors, namely, Community Music. It is a potential force, and if those who govern its policy can be made to understand its true mission, and not try to make it serve a purpose for which it is totally unfitted, it may be a permanent means of musical grace to this country. In so far as the community singing authorities are content to use a proper medium for their great movement they can count on unstinted support and encouragement from every right-minded man. That medium should be limited to songs, folk and national melodies, simple and inspiring music which great bodies of untrained men, women and children can reasonably be expected to sing. In so far as they permit the vicious distortion of great oratorios, under the delusion that they are developing musical taste, they will receive but qualified support and encouragement.

(Concluded on page 191.)

ABSOLUTE PISTONS

PERCY CHASE MILLER

SINCE the time has come when others may be heard in the Piston controversy, I would like to lift my feeble, and yet more humble, voice in praise of that system which has always, ever since my own opinions were worth noticing, even by their author, seemed to be unmistakably the best. And I will begin by saying in the most eloquent and categorematic manner of which I am capable that to every question there are two sides—a right side and a wrong side—and that in the present case Mr. Demarest, whom I respect and admire on all other possible counts, is evidently on the wrong side; a fact which I very much deplore, but which for that reason, if for no other, it is impossible to ignore or to let pass unnoticed and without comment.

Dr. Stewart's reply in the February issue is a disappointment, not because what he says isn't true—it is, profoundly true—but because Mr. Demarest in his article, as it appeared in January, is not only equally positive in his statements, but concrete and specific into the bargain. He says, in effect, "Step right up, gentlemen, and I will show you why I am right"; and in fact he does with this definite example, make out a very attractive case, although a little analysis will show, I think, that it is a specious case, by no means as cogent as it appears at first sight.

At the start, why set identical combinations on both systems? I do not know the organ used for the illustration, but if the combinations are not somewhat adjustable, so much the worse for it. Suppose, then, that we leave the dual pistons as they are, but set the absolute ones as follows: (Even if this cannot be done at the same time on this particular instrument the argument holds equally good, as it is simply ease and convenience of obtaining the same effects that we are after):

Great 1, 8 ft. flute.

2, 3 and 4 not changed.

Swell 1, Vox Celestis and Salicional.

2 same with Violina and 4 ft. flute.

3 same as 2, with Oboe, Gedeckt and Open Diapason.

4 and 5 not changed.

Now, if you will turn to Mr. Demarest's article in the January issue, and will go through the registration with me, you will perhaps meet with a little surprise. He indicates thirteen changes. I will not copy the registration indicated, but will give his method of getting the desired result with the dual pistons, and my own suggestion for getting the same result with the other. Please remember that we are each to have the combinations set at the start as we wish, and not as may be most convenient for the other fellow.

DUAL SYSTEM	Motions	ABSOLUTE SYSTEM	Motions
1	Draw the stops.	2	Sw. 1 1
2	Sw. 1 1		Draw gedeckt . . . 1
3	Sw. 2 1		Sw. 2 1
4	Sw. 0, draw		Sw. 1, draw
	bourdon 2		bourdon 2
5	Sw. 3 (Note A). 1		Sw. 3 1
6	Sw. 5, Gt. 2 . . . 2		Sw. 5, Gt. 2 2
7	Gt. 4 1		Gt. 4 1
8	Piston 00, draw		Sw. 1, draw vox
	vox humana		humana, Gt. 1 . . 3
	(but see Note		
	B) 2		Vox humana off . . 1
9	Vox humana off 1		Sw. 2 1
10	Sw. 2 1		Sw. 1 1
11	Piston 0 (Sw.) . 1		Sw. 4 1
12	Sw. 4 (see Note B) 1		Sw. 1, draw bourdon,
13	Piston 00, draw		flautino and
	Tremolo 2		Tremolo 4
	18		20

The advocate of the dual pistons will point to this and say, "Ha, ha! I told you so," but wait a minute, my friend, you have not told all, nor have I stated the next point in my argument, which is now to be brought in as Note B, which you have already been told to look out for. Here you have it.

Note B. While your combination No. 5 was set (sixth change in the registration) you have at your convenience, my misguided friend, made two changes of registration by hand at convenient times when you had a hand free, and you have done the same thing after the twelfth

change, while your combination No. 4 was in action. This means that you have really made 22 motions against my 20. But, you say, you had a "stop canceller" on combinations 4 and 5, so that you could change stops all you pleased while those combinations were acting, without its making any difference until the combinations were thrown off? Very well, then. But the stop canceller is not the exclusive property of the dual system, and you have no monopoly on the device; and, furthermore, while it pains me deeply to say so, I am afraid you are not entitled to use it here, tacitly, and then claim the credit of the gain you make thereby as due to your dual system. (No pun is intended here, I am very serious.) The stop canceller as applicable to the pistons of the dual system is a very ingenious and praiseworthy device, and is of great value, but the advantage it gives is largely that of offsetting some of the disadvantages of the dual system, like carrying a tin cup to catch the water that comes through a hole in your umbrella. The only reason why the stop canceller in some form or other is not provided with the absolute system as a rule is that it isn't needed half so badly. Moreover only a comparatively few instruments have it anyway, and its introduction here only complicates the argument, without rendering the case any stronger for the blind combinations.

Now for Note A. You of course saw your attention called to it under the fifth change of registration indicated above. I only wish to remind you in passing that the stops which Mr. Demarest says he wishes to use here are NOT on piston 3, nor on any other, as they are supposed to be set. We will, however, say no more about this, but will blame it on the compositor.

Now, another point. The dual system is at its best in "building up" registration, it is worse than useless where it is desired to reduce by degrees combinations already acting. You will notice that in Mr. Demarest's example, when he wishes to reduce there is absolutely nothing to do but punch the zero piston and begin all over again, being saved meanwhile from dropping entirely into the gulf of tonal inaudibility by having a few stops already drawn by hand. If I have full Swell, for example, on piston 5, and wish the same combination but without the mixture, or without the 16-foot tone, or what not, instead of pushing in a stop or two I must, with the dual system, first punch the next fullest combination that there may happen to be already set, and then build that up by hand, one stop at a time—a slow and painful process. I could pick out for you plenty of cases in standard works where it is desirable to reduce little by little. The dual system will not stand the test; there is no room for argument—the thing simply can't be done.

I hope Dr. Stewart, after seeing Mr. Demarest's article, will make a concrete rebuttal, as it is well to meet the enemy on his own ground; but as far as the merits of the case are concerned, Dr. Stewart's argument that the system that puts the lighter tax on the memory of the performer is the best, is a good one, and this argument alone is to my mind a sufficient one for advocating the absolute system. That arguments other than this, however, are possible, I have tried to show in this short communication, and if somebody else doesn't advance them in the meantime I think I can show still others. In any case, Mr. Editor, let the good work go on.

LESSONS IN MUSIC MAKING

C L E M E N T R . G A L E

MELODY - MAKING

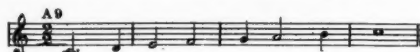
It is generally said that melodies, like poets, are born (inspired) not made. Thousands of melodies have no doubt been struck off in a perfectly effortless way by their authors. But such facility is the result of early systematic practice in copying good models, and in making experiments. The well-founded musician can produce melodies by the million. Not all distinctive and valuable, perhaps not one of them so, but all nevertheless exhibiting symmetry, variety, beauty of curve. He has been trained in melody making.

A melody may be defined as being an agreeable succession of single sounds invented by a musician and reproduced by a voice or an instrument. In its simplest form it will be four measures in length, and called a section or phrase. In its most elaborate form, with developments and repetitions, it may run to several or many pages.

We shall begin with the four-measure phrases. And, as our first example take the most hackneyed of all—the material of an immense mass of music—the Major Scale:



Written as an exact four-measure phrase. Of course we cannot call this a very beautiful tune, but it is an element in many beautiful tunes, and will no doubt be so in a great many more. The drawbacks to it are its uniformity of time, and note-length. The former cannot be avoided without departing from the scale form, but the latter can be:



In these versions there is increased rhythmic variety—a most desirable ingredient in all melodies.

Let us look at this scale from another angle, and at the piano. If we play the sounds slowly and with close attention we shall find that they have, all of them, a varying quality, independently of their effect through pitch.

For instance, if we play C to E, or C to G, or C to C we shall get an effect of rest and finality. But that is not the case if we play C to D—our ears impel us to return to C, or proceed to E. In the same way if we play C to F we are not inclined to stop, but to drop to E. Again, if we play C to A we are led to fall to G, and if we play C to B we shall almost inevitably rise to C, the octave above our keynote.

We may then call the tonic, third and fifth, tones of rest; and the second, fourth, sixth and seventh, tones of unrest.

All melodies are made up of a mingling of tones of rest and tones of unrest (not to mention other elements). Here is an example:



The tones marked X are tones of unrest; those marked O are tones of rest. The 4th and 6th degrees fall one step, the 2d degree rises or falls one step, and the 7th degree rises one degree.

L e s s o n 1

Write many four-measure phrases using all the major keys.

Adhere to the pure scale form; use no chromatic tones, and make no modulations.

Commence and end with a tone of rest.

Let the penultimate tone be either the 2d, the 4th, the 5th, or the 7th of the scale.

Proceed by conjunct motion (single degrees) for the most part. If a leap is taken let it be no greater than a 3d; if the leap be to a tone of unrest, the latter must be followed (resolved) in the customary way.

Tones may be repeated.

Rests may be used.

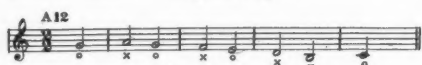
Strive for a smooth and interesting outline.

Practise in all the ordinary time measures: 2, 2, 3, 3, 3, 4, 5, 6, 6, 2, 4, 2, 4, 8, 4, 4, 4, 8.

Use notes of uniform length in accordance with your time-signature. If you are writing in $\frac{2}{2}$ time, for example, use half-notes only.

Commence upon the various beats of the first measure in turn for the sake of variety. Beats that are absent in the first measure will appear in the last measure.

Mark tones of rest, and tones of unrest with O and X respectively.



The beat that is not used in the first measure, is found in the last.



The beat omitted at the beginning appears at the end.



The student should make his phrases without the use of an instrument. He should train himself to hear mentally every tone before he sets it down.



In addition to this practice the student should spend some time daily in *thinking* music—not the effect merely, but the names of the tones and intervals, the duration of tones, etc. It is good practice to write down melodies that can be remembered, comparing afterwards with the original.



N extended melody written in one key throughout would be a very monotonous exercise. The student must therefore have instruction and practice immediately in the art of making modulations. For he is to be enabled as soon as possible to compose complete melodic sentences—sixteen to twenty measures long—in which transient modulations to neighboring keys will be necessary.

By *key* we mean all the melodic and harmonic possibilities discovered and discoverable in the material (tones) of a certain scale. For instance a passage that is composed entirely of the tones in the scale of C majors is said to be in the *key* of C major.

For our present purpose we may say that there are twelve major keys: C, D flat, D, E flat, E, F, F sharps, G, A flat, A, B flat, B. Any tune can of course be played in all of them in turn if desired.

Some keys are said to be *related* to one another; others *unrelated*. For the present we will limit ourselves to keys that are closely related. For instance: if we commence a phrase in the key of C we will visit the key above—G, or the key below—F.

How shall this be done? By introducing F sharp—the tone that is in the key of G and not in the key of C—taking care not to cancel it; or, in the second case, introducing B flat and then adhering to the scale of F.

Examples:



In the former case we have modulated from the key of C to the key of G. In these two keys there is only one tone—F sharp—that is not common to both keys. They may therefore very properly be said to be related.

In the second example the modulation is from the key of C to the key below—the key of F. B flat is the only tone that is not found in both keys.

L e s s o n 2

Make many four-measure phrases in

all keys and in all times. Make at least two melodies in every key; letting one, after establishing itself definitely, proceed to the key above—to the key, that is, that has one more sharp, or one flat fewer—and the other to the key below—to the key with one sharp less, or one flat more, as the case may be.

In other respects follow scrupulously the directions given for the first lesson.

Models:



Modulation from D major to the key above—A major.



Modulation from B-flat major to the higher key—F major.



Modulation from G major to the lower key—C major.

Choral Conducting Hall

(Concluded from page 186.)

Community choruses may become valuable training schools for prospective conductors. A man might undertake such work with a clear conscience even though his equipment were limited to natural gifts. With the experience thus gained, and the necessary acquired qualifications systematically cultivated, a genuine conductor would be at large.

Enough has been said to shew that the term "choral conducting" covers a wide range of activity. It may be either an amateurish accomplishment or an artistic achievement. Uplifting choral performances will largely depend upon the choice which conductors make between these two ideals.

December 27, 1917.

Log

(Neill)

(Concluded from page 199.)

only steps toward? Why not teach the real music and let it lead back to the technical preparation instead of teaching technical preparation in the vain hope that it may somehow lead to real music? Our old theories of teaching may not be so valuable after all.

"I find it is the most difficult thing in the world to be a theorist * * * and an honest man at the same time."

We close the review with a delightful bit of the humor pervading it from cover to cover.

"Please, sir, Willie Smith was swearing." Thus little Maggie Shepherd to me today.

"I always fear this complaining, for what I can do? * * * I try to be a just man, and * * * well, I was bunkered at the ninth hole on Saturday, and I dismissed Willie Smith—without an admonition. But I am worried to-night, for I can't recollect whether Willie has ever caddied for me; I have a shrewd suspicion that he has."

Examinations

Hedden

(Concluded from page 200.)

It is impossible to prognosticate the exact character of the questions in general musical knowledge based upon Lavignac's "Music and Musicians," but an earnest candidate will find time for at least a perusal of the entire book, which after all, is neither a stupenduous nor an uninteresting task.

Nearly one-third of the volume consists of harmony, counterpoint and fugue, all of which will have been studied before reading Lavignac, so that the remaining two-thirds of the book will be far from dull reading. Candidates will at least desire to avoid giving answers which are comic in their incompleteness or lack of knowledge, such as, for instance, the statement that "equal temperament is a well balanced study of any branch of music," or that "Haydn was born in 1642."

Our next article will deal with the final page of this examination.

ALBERT RIEMENSCHNEIDER



BORN August 31, 1878, Berea, Ohio, grandson of a Methodist minister of good American stock. His father, educated in Germany and Switzerland during a missionary stay there, returned to America in response to a call to a professorship in Baldwin-Wallace College, which institution he served, later in the capacity of President, for fifty years. The subject of this sketch was educated at Baldwin-Wallace College, from which institution he received his A. B. degree in 1899, two years after he had been called to take charge of the music department, which has since developed into the Conservatory. Between father and son a period of over seventy years active work has been spent in the College.

Mr. Riemenschneider studied organ and theory with James H. Rogers and Charles E. Clemens, supplementing his American student days with three European pilgrimages, studying there with Fuchs, Guilmant and Widor. He has served two terms as dean of the Northern Ohio Chapter of the American Guild of Organists, and is at present Organist-choirmaster at Euclid Avenue Baptist Church, Cleveland, popularly known as Rockefeller's Church, and Director of Baldwin-Wallace Conservatory.

At the Conservatory he has given about a hundred Recitals of high character, of which sixty have been in one series with no repetitions. A choral society of more than a hundred members is maintained for the rendition of all the prominent choral works. The Conservatory itself is practically the outcome of the devotion and energy of Mr. Riemenschneider, under whose direction it has come into nation-wide prominence.

Mr. Riemenschneider is broad in his musical tastes and possesses that rare ability to put himself in the hearer's place when he is preparing his programs. Besides including all the standard foreign works his programs have been marked for their loyal support of the American composer. He has given complete programs of Rogers, Becker, and Buck, besides other programs of exclusively American context.

In this connection it is very suggestive to note that Mr. Riemenschneider is a devotee of the kindred arts, Literature, Painting, Sculpture, besides being addicted to automobiling and aquatic sports. His extensive library of classic literature in English, French, and German tends toward breadth of sympathies while his unfailing interests in the other arts gives him a finer sense of perception, enabling him to grasp the fundamentals of proportion and design and give better interpretation to the works under his own hands. Probably the only exception to his genuinely broad tastes and sympathies consists of his predilection for the Widor "Symphonies," but his interpretations of them, based upon the direct tutelage of Widor himself, is in itself sufficient warrant (no excuse is needed) for such particular favoritism.

It is probably Mr. Riemenschneider's exceptional list of annual recitals that has placed both himself and the College in their present position of national importance, for it is this cultural development of music in the hearts of the coming generations of Americans that shall eventually produce what we all desire, a musical nation; how better can such result be attained than by carefully selected and artistically interpreted programs such as those of Mr. Albert Riemenschneider?

ALBERT RIEMENSCHNEIDER'S RECITALS

BALDWIN WALLACE College, Berea, Ohio, possesses an exceptional four-manual Austin organ with two consoles and an equally exceptional organist with too many good qualities to be enumerated, of which not the least is the gift of program-making. Bach is good and so are Karg-Elert and Widor, but a little of Boccherini and Godard are a very pleasant help in programs of organ music. Mr. Riemenschneider knows how to mix a publisher's ingredients in order to produce a palatable recital series that shall be an educational force and a cultural influence, not because they were primarily intended for that purpose, but because they were intended to interest and please.

The complete series of programs are reproduced here for the close study they merit. Note the relationship of the second—and in two cases the third—selection to the first; also the penultimate numbers. The penultimate selections constitute almost a mannerism of Mr. Riemenschneider, and not a bad one by any means. The greatest enemy of the Organ Recital is the Organ Recital Program. The public, especially today, is not willing to be schooled, educated, cultivated, and incubated; it wants and needs to be entertained.

Who in this day of turmoil and perturbation wants to listen to too many Bach Fugues and interminable "modern" symphonies? The organ possesses certain characteristics so pronounced that it is in a class by itself; now if we utilize those characteristics the organ will be working to an advantage, if we neglect them it will be working against itself. Rhythm and tone color are its chief assets. Mr. Riemenschneider uses rhythmic selections as an oasis in a desert, only there is more oasis than desert (witness his programs); he uses tone color in an equally commendable way, though possibly not quite so freely. His work in the College is a national asset. We must first have a nation of music

lovers before we can hope for many native compositions of enduring values.

Bach, Prelude and Fugue G. Martini, Gavotte. Wolstenholme, Question; Answer. Guilmant, Sonata I. Godard, Berceuse. Wagner, Ride of the Valkyries.

Widor, Allegro (Sym. 6). Stoughton, Egyptian Suite. Bach, Prelude and Fugue Fm. Becker, Chanson du Soir. Nevin, Will o' the Wisp. Yon, Concert Study I.

Bach, Toccata F. Bairstow, Evening Song. Malling, Seven Last Words. Diggle, Monologue. Stebbins, Oh the Lilt-ing Springtime. Halsey, Toccata Cm.

Faulkes, Allegro Symphonique. Boccherini, Menuet. Widor, Andante Cantabile. Widor, Final (Sym. 4). Stoughton, Within a Chinese Garden. Becker, Scherzo (Sonata I). Vierre, Final (Sym. I.)

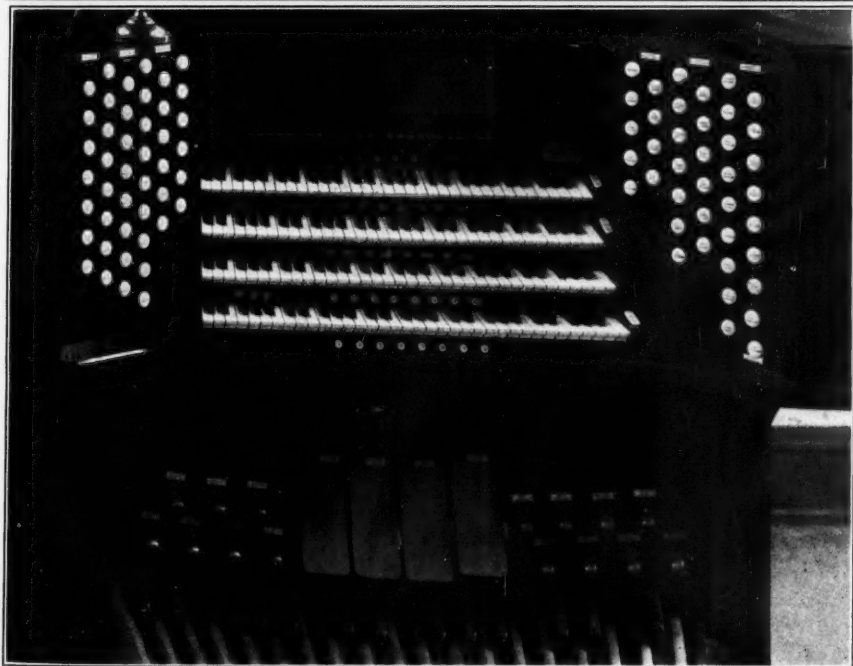
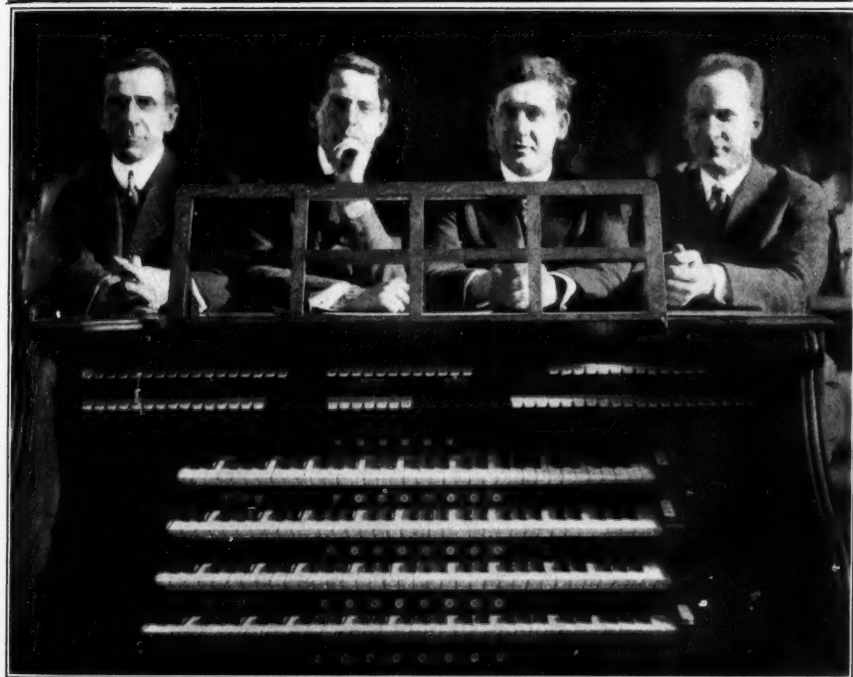
Yon, Sonata Cromatica. Yon, Gesu Bambino. Schminke, March of the Toys. Federlein, Salvadora. Federlein, Valerie. Dethier, The Brook.

Bonnet, Rhapsodie Catalane, Karg-Elert, Claire de Lune. Nevin, Sketches of the City. Nevin, L'Arlequin. Grimm, The Spirit of God Moved. Fletcher, Fountain Reverie. Fletcher, Festival Toccata.

Rogers, Concert Overture Bm. Meale, Magic Harp. Lemare, Summer Sketches. Dickinson, Berceuse. Faulkes, Caprice Bf. Driffell, Allegro Vivace.

Over the fence is out but you would never know it from the serenity of countenance of the four noblemen peering over the top of a defenseless Austin console. From left to right: Walter Keller, Illinois Ex-Dean, out; Edwin Arthur Kraft, Georgia Ex-Dean, out; Calvin Brown, never a Dean, wistful; Albert Riemenschneider, Northern Ohio Ex-Dean, out. We might have called this picture "After the war is over," but we didn't. Deanship, oh beautiful life.

BALDWIN-WALLACE TWIN CONSOLES



BALDWIN-WALLACE ORGAN

* * *

Builder: Austin Organ Co.

Registers			74
Pedal	15	Great	13
Swell	16	Orch.	11
Solo	11	Echo	8
Couplers			32
Pistons (Absolute)			50

49	..	Geigen Principal	..	mp	73
50	4	Flute d'Amour	..	p	73
51	..	Fugara	..	p	73
52	2	Piccolo	..	p	73
53	16	Contra Viole	..	p	73
54	8	Cor Anglais	..	p	73
55	..	Clarinet	..	mp	73
		Tremulant			

P E D A L 6'' A N D 9'' W I N D

1	16	Lieblich Gedackt	..	pp	32
2	..	Contra Viole	..	p	32
3	..	Bourdon	..	mf	.. # 20 G
4	..	Violone	..	f	.. # 33 S
5	..	Open Diapason	..	ff	32
6	8	Flauto Dolce	..	mp	.. # 20 G
7	..	Violoncello	..	mf	.. # 56-57 L
8	..	Gross Flute	..	f	.. # 59 L
9	32	Bourdon	..	mf	.. # 20 G
10	..	Resultant	..	f	32
11	16	Contra Fagotto	..	f	.. # 44 S
12	..	Tuba Profunda	..	ff	.. # 65 L
13	8	Harmonic Tuba	..	ff	.. # 63 L
14	4	Principal	..	f	32
15	16	Echo Bourdon	..	pp	

G R E A T 6'' W I N D

16	8	*Gemshorn	..	p	61
17	..	*Claribel Flute	..	p	61
18	..	*Doppel Flute	..	mp	61
19	..	*Violoncello	..	mp	61
20	..	Bourdon	..	mf	85
21	..	Small Diapason	..	mf	61
22	..	Principal Diapason	..	f	61
23	4	*Harmonic Flute	..	p	61
24	..	Principal	..	mf	61
25	2	Super Octave	..	mp	61
26	III	Mixture	..	mp	183
27	16	Major Diapason	..	f	61
28	8	*Trumpet	..	f	61

*Enclosed in Choir Chamber.

S W E L L 6'' W I N D

29	8	Echo Salicional	..	pp	73
30	..	Vox Seraphique	..	p	73
31	..	Viole Celeste	..	p	73
32	..	Viole d'Orchestre	..	p	73
33	..	Rohr Flute	..	p	85
34	..	Viole d'Gamba	..	mp	73
35	..	Open Diapason	..	mf	73
36	4	Flauto Traverso	..	p	73
37	..	Violina	..	p	73
38	2	Flageolet	..	pp	73
39	III	Dolce Cornet	..	pp	219
40	16	Bourdon	..	p	73
41	8	Oboe	..	mp	73
42	..	Cornopean	..	f	73
43	4	Harmonic Clarion	..	mf	73
44	16	Contra Fagotto	..	mf	73
		Tremulant			

O R C H E S T R A L 6'' W I N D

45	8	Dulciana	..	pp	73
46	..	Flauto Dolce	..	p	73
47	..	Unda Maris	..	p	73
48	..	Concert Flute	..	mp	73

S O L O 9'' W I N D

56	8	Gamba Celeste	..	mf	73
57	..	Gross Gamba	..	f	73
58	..	Stentorphone	..	f	73
59	..	Flauto Major	..	mf	73
60	4	Flute Overte	..	mf	73
61	8	Orchestral Oboe	..	mp	73
62	..	French Horn	..	mp	73
63	..	Harmonic Tuba	..	ff	73
64	4	Harmonic Clarion	..	f	73
65	16	Tuba Profunda	..	ff	73
66	(8)	Celestial Harp	..	p	

E C H O 6'' W I N D

67	8	Vox Angelique	..	pp	73
68	..	Echo Viole	..	pp	73
69	..	Lieblich Gedackt	..	p	73
70	..	String Celeste	..	p	73
71	4	Fern Flute	..	pp	73
72	16	Dolcissimo	..	pp	73
73	8	Vox Humana	..	pp	73
74	(8)	Cathedral Chimes	..	p	..
		Tremulant			

C O U P L E R R S

	PEDAL	GREAT	SWELL
4	S	S	S
8	*G S O E	*G *Z S O *E	*S E
16		S O	S

O R C H E S T R A L S O L O - E C H O

4	S O	E
8	S *O E	G S *L *X *E
16	S O	E

X Solo—Echo. Z Great—Echo.

* Pistons under respective manuals.

A C C E S S O R I E S

Pistons: Absolute

Full	..	6	Pedal	..	4
Great	..	*8	Swell	..	*8
Orch.	..	*8	Solo	..	*8
Echo	..	*8			(*With Pedal)

7 Pedals duplicating couplers.

Sforzando

Great-Orchestral Crescendo

Swell Crescendo

Solo—Echo Crescendo

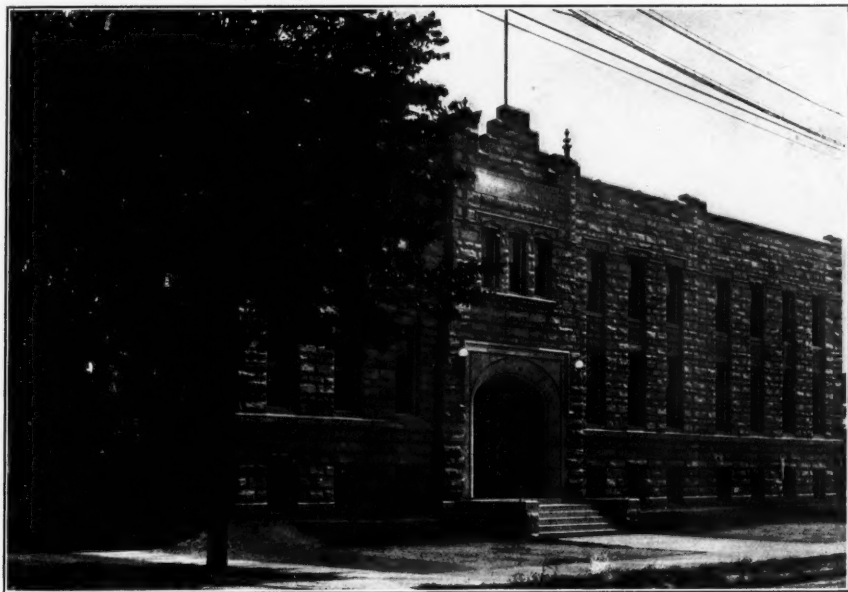
Register Crescendo

Register Cancel for each organ

Blower: 10 h-p Orgoblo

Chimes: Degan

Bells: Degan



BEREA, Ohio, is a City made famous by an institution, and that institution is Baldwin-Wallace College, or, more specifically, Baldwin-Wallace Conservatory; the Conservatory in turn has been made famous largely through the work of its Director, Mr. Albert Riemenschneider. It is coming more and more to that age in the American College when its music department will be directed exclusively by organists and its greatest work that of developing the taste and understanding of good music through the medium of the organ and the organ recital.

The College is housed in a group of eleven buildings, built in harmonious design from native sand-stone, of which one of the newer ones is devoted to the work of the Conservatory exclusively. In the rear of this Conservatory building is found the auditorium with its great Austin organ of two consoles. The College recognizes the work of the Conservatory officially by granting credits to College students for all studies in theory and appreciation. The Bachelor of

Music degree is based upon the same amount of work as demanded for the A. B. degree of the College.

Complete Conservatory courses in all branches of music lead up to the Diploma or the Mus. Bac. Degree. Modern languages, becoming more and more indispensable to the well equipped modern musician, are taught in the College language departments. The Conservatory building is equipped in all its fifty rooms for special branches of the work, including several two-manual practice organs, and many pedal pianos and grand and upright pianos for practice use.

The Conservatory and its Director are distinctly American—in the best sense of the term—witness the remarkable list of American organ compositions, headed by Sonatas and Suites to the number of nineteen. The series of Recitals given each year by the Director extend throughout the School terms and mingled with the other concerts of the Conservatory produce for the city of Berea a musical atmosphere not easily to be duplicated.

' ' A D O M I N I E ' S L O G ' '

(A . S . N E I L L)

HERE is a book* indispensable to teachers. It is almost equally indispensable to any man who would be successful. Beside both of these strong recommendations, it has another even more potent: It is a masterly example of the art of expressing one's thoughts, and it is superbly interesting from the very first to the last word.

"As a boy I attended a village school where the bairns chattered and were happy. I trace my love of freedom to my free life there, and I dedicate this book to my former dominie, my Father."

"The first four instalments of this Log were published in the *Educational News*. * * * Then teachers began to write me letters. * * * These letters worried me, for I couldn't quite determine whether I was a lunatic or a genius. Then an unknown lady sent me a tract."

The tract altered his intentions, though he could not make out what it was all about. "I then knew that I was the educational equivalent of the 'awful example' who sits on the platform at temperance meetings * * *"

A. S. Neill is a teacher in Scotland rural schools. Many of us are teachers, in rural districts and urban. Neill's problems are ours.

"In my private log I shall write down my thoughts on education. I think they will be mostly original; there has been no real authority on education, and I do not know of any book from which I can crib."

"Tonight after my bairns had gone away, I sat down on a desk and thought. What does it all mean? What am I trying to do? I can teach them to read, and they will read serials in the driveling weeklies; I can teach them to write, and they will write pathetic notes to me by and bye; I can teach them to count,

and they will never count more than the miserable sum they receive as a weekly wage. The Three R's spell futility.

"These bairns of mine will never know how to find truth; they will merely read the newspapers when they grow up. I am becoming pessimistic again, and I did feel hopeful when I began to write. I should feel hopeful for I am resolved to find another meaning in education. What was it? * * * Ah, yes, I am to help them to find an attitude."

Has this an application? Do we help them to find an attitude, or an interpretation? Or do we merely cram ideas into them?

D I S C I P L I N E

"I HAVE been thinking about discipline overnight. I have seen a headmaster who insisted on what he called perfect discipline. His bairns sat still all day. A movement foreshadowed the strap. Every child jumped up at the word of command. He had a very quiet life.

"I find that normally I am very, very slack; I don't mind if they talk or not. Indeed, if the hum of conversation stops, I feel that something has happened, and I invariably look towards the door to see whether an Inspector has arrived.

"I find that I am almost a good disciplinarian when my liver is bad. * * * I know that I am teaching badly if the class is loafing, and I am honest enough in my saner moments not to blame the bairns. I do not like strict discipline. * * * I want a bairn to be human, and I try to be human myself.

"But discipline is necessary; Johnny must know the rivers of Russia. After all, why should he? I don't know them, and I don't miss the knowledge. * * * All I know is that I could find out if I wanted to.

"If the Scotch Educational Department were to die suddenly I should become a worse disciplinarian than I am now. If Willie did not like woodwork,

*In a future issue we shall review its sequel, "A Dominie Dismissed." These books can be obtained from the publishers, McBride & Co., 31 Union Square, New York, N. Y., at \$1.25 (plus postage).

I should say to him: 'All right, Willie. Go and do what you do like. * * *'"

"A thought! * * * If I believe in self-discipline, why not persuade Willie that woodwork is good for him as a self-discipline? * * * What I might do is this: tell him to persevere with his chisels so that he might cut himself badly. Then he might discover that his true vocation is bandaging, and straightway go in for medicine.

"Would Willie run away and play at horses if I told him to do what he liked best? I do not think so. He likes school, and I think he likes me. I think he would try to please me if he could."

An idea. Should music education be forced or natural? Should Willie be forced to play scales and Mozart till he tires of music, or should we let him play Straus Waltzes and Englemann Melodies of Love till he has his fill of them, tires of them, and asks for something better?

ENCOURAGING GENIUS

"I wish the Department would allow me to set the Higher Grade Leavings English papers for once. My paper would certainly include the following:

"If Shakespeare came back to earth what do you think would be his opinion of Women's Suffrage, Home Rule, Sweated Labour, the Kaiser?"

"Have you read any Utopia? If not, it doesn't matter; write one of your own."

"Suppose you go to sleep for a thousand years and tell the story of your awakening.' 'Go to Mrs. Rabbit's Garden Party, and describe it.'" (One boy went as an elephant and could not get in. Another went as a wolf, and returned with the party inside.)

How many teachers of theory and composition, cultivate or stifle the creative imagination of their wards? If they have not stifled, who has?

DOES EXPERIENCE HINDER

A FRIEND introduced Neill to a famous educator as "a chap with theories on education; doesn't care a rap for inspectors and abominates discipline."

"Simpson looked me over; then he grunted.

"You'll grow out of that, young man," he said, sagely.

"That's what I'm afraid of," I said, 'I fear that continual holding of my nose to the grindstone will destroy my perspective.'

"You'll find that experience doesn't destroy perspective."

"Experience," I said, 'is, or at least, should be one of Oscar Wilde's Seven Deadly Virtues. The experienced man is the chap who funks doing a thing because he's had his fingers burnt. 'Tis experience that makes cowards of us all.'"

Experience is good. A rut is bad. But it is experience that puts us into a rut. Who ever developed a good-sized rut till he had attained years of experience? The problem is to attain experience without letting it destroy our creative ability, our imagination, our enjoyment of living.

Most teaching is a matter of scales for ten minutes, arpeggios for five, Czerny for twenty, Mozart for thirty, and inertia for all the rest of the study period. I wonder if Neill has not found the remedy?

"I have been image-breaking today, and I feel happy. It began with patent medicines, but how I got to them I cannot recollect. I remember commencing a lesson on George Washington. The word hatchet led naturally to Women's Suffrage; then ducks came up. Heaven only knows how, and the word quack brought me to Beans for Bibulous Britons. I told how most of these medicines cost half a farthing to make, and I explained that the manufacturer was spending a good part of the shilling profit in advertising. Then I told of the utter waste of material and energy in advertising, and went on to thunder against the hideous yellow tyre signs on the roadside."

Isn't a scale worth while only because real music needs it? Isn't Czerny useful only as a step towards better things? Why waste time teaching things that are

(Concluded on page 191.)

ACADEMIC EXAMINATIONS

WARREN R. HEDDEN

PAPER WORK PREPARATION

OUR preceding articles having dealt with the subject of the organ examinations, we will now give some advice in regard to the preparation for the examination in "paper work away from the organ," which, as the time suggests, is entirely in writing.

At a considerable time prior to the date of the examination, the candidates should take pains to be thoroughly informed as to the requirements of this branch of the work, which usually demands special study.

Every one of the tests must be worked out, as the omission of even one will prevent a passing mark.

While it may be inadvisable to approach the examination with an absolute confidence of success, it is equally unwise to permit one'sself to be overcome by apprehension. A tender-hearted "proc-tor" once remarked to an examiner that a certain candidate was extremely nervous. The stern rejoinder was, "It is the part of a good musician to overcome that condition." This was a severe judgment, but it is true that any inclination toward panic should be repressed by every possible effort of the will.

Upon arriving at the appointed place, the candidates will be supplied with music paper specially prepared for their use, upon which their working of each example should be neatly and legibly written. A clear and evenly transcribed manuscript is naturally more worthy of respect than a careless scrawl.

By **SHORT SCORE** is meant a presentation of the soprano and alto (or the two upper parts), upon the treble stave with the G clef, and the tenor and bass (or two lower parts), upon the bass stave, with the F or bass clef, after the manner of a hymn tune. Do not write the tenor on the treble stave, with the soprano and alto. Write the time signature but once, at the beginning of the piece, but write the key signature at the beginning of each stave throughout each piece.

Avoid consecutive fifths and octaves and distorted progressions in general.

In the three examples in **STRICT COUNTERPOINT** each part employs an individual stave. The C clef for alto on the third line, and for tenor on the fourth line, will be used. These indicate the location of middle C upon the stave, and care must be taken that the parts are not written an octave lower than they sound.

STRICT COUNTERPOINT means restricted counterpoint in which only the root position and first inversion of major and minor triads are permitted, while the diminished triad can only be used in its first inversion.

Second inversions, or chords of the seventh or higher discords can occur only as suspensions or as passing harmony. These restricted rules apply only to the three tests above mentioned.

In order to write sensible answers to fugue subjects, with suitable counter-subjects in "double counterpoint at the octave" for the Associateship examination, or a complete fugal exposition for the Fellowship, one must possess calm judgment, and a recognition of the relationship of intervals to the tonic or dominant, as the case requires, remembering that a subject employing the "authentic" section or longer half of the scale between tonic and dominant will frequently require an answer within the "plagal" section between dominant and tonic above, or vice versa. In writing the counter-subject, care should be taken so that it will be invertible within the octave. It will be remembered that the principal difference between simple and double counterpoint lies in the fact that in the latter variety the fifth must be prepared, as well as the fourth. A counter-subject need not be extremely florid, but should contrast in rhythm with the answer which it accompanies, and it is highly desirable that it should employ one or two good suspensions and some passing notes. A counter-subject constructed exclusively of thirds and sixths is far from artistic. Do not attempt a counter-subject for a "double fugue."

(Concluded on page 191.)

ON THE TRAINING OF MIXED CHOIRS

W A L T E R C . G A L E

DON'T expect a perfect grasp, understanding and interpretation of a composition too early in its study.

If the work be really good, and therefore worth singing, its beauties will not all lie on the surface, and it will take time to perceive them and work the composition, as a whole, into the mind as well as the voice.

After the singers have gotten the general outline and idea of the music, as suggested in the previous article, the details of expression and interpretation should be taken up.

Insist upon purity of tone and perfect intonation. The Attacks should be firm, clear and definite; the Release likewise crisp and determined, in many cases with an extra pressure or accent just as the tone ceases, to give force and conviction to it. Many choirs attack well, but release in a slovenly, irregular way, which sadly mars any good impression that may have been made by the phrase or section itself.

E N U N C I A T I O N

DISTINCT and vigorous enunciation of the text should now claim attention; and this also helps to a clean attack and release, not only of phrases, but of each individual note. Even soft, smooth, legato passages are made clear and distinct, while losing none of the legato effect, by a careful utterance of the text. The tone itself should "float" on the pure vowel sound, care being taken that an *ah* is *ah* and not *awe*, and that *o* and *oo* are not *awe* or something else. In the case of the compound vowels, like *a* or *i*, the tone should float on the first part of it, adding the *ee* part of the sound only at the very end like a consonant.

To illustrate: suppose we are to sing the word *made* on a sustained tone. Many a chorister is apt to sing it "*may-ee-d*" instead of "*may-eeed*," or the word *shine* as "*shi-ee-ne*" instead of "*Shi-eene*." The short sound of vowels such as *e* in *led* and *i* in *lift* should be sung with great care, that the

tone be free, with plenty of nasal resonance, and yet the vowel value true.

Consonants, both initial and final, of words and syllables, should be crisp, forceful and vigorous, but the tone should never be allowed to "float" on it, even for an instant. One frequently hears a sustained tone something like the following: "*shin—e*," instead of "*shi—ne*," allowing the tone to float on the *n* of the first part of the vowel *i*.

Of course, in the case of the consonants, *B*, *P* and *T*, the above fault could not be committed, for as soon as the consonant is reached, the tone stops. And yet these three are among the ones most indistinctly uttered when they are final ones. Unless special effort is made to give force to the little explosion of breath by which they are articulated, they are not heard. All these principles apply equally to short notes, provided they are sustained at all.

A C C E N T

MUCH attention should be given to subtle difference of accent, not only of various syllables of the same word, but the relative strength and weakness of each word. Many a word or syllable is given its true amount of accent, but if the one following be sung just as forcefully, the effect of the accent is lost through both's being delivered with the same amount. There is no contrast, and consequently, no effect.

"Unaccent," or absence of stress, should be studied just as carefully as "accent," for it is only by alternating the two that any meaning is given to word or phrase. There is a vast difference between *Spirit* and *Spirit*; and between *Wâter* and *Wâter*. Also between "*We Bêsêêch Thêe, Ô Lôrd*" and "*We Besêêch Thee, O Lôrd*." In the former case, however much we may accent *seech* and *Lord*, there is no effect, for all the other syllables and words are equally accented, and there is no contrast. In the latter example, the two strong syllables will stand out in relief, because of the quiet, unobtrusive delivery of the others.

CHOIR REPERTOIRE

HERBERT SANDERS

I WISH to remind my readers of the regrettable fact that our churches every Sunday listen to anthems in which the harmony is of a very doggerel sort. Nor do I refer to the anthems of those publishing houses who made and maintain their reputation by publishing and popularizing notoriously unworthy productions, but to those of the more reputable firms and of well-known composers (for the composers are primarily to blame). Both composers and publishers should know that poor harmony does not increase the sale of their output.

It isn't so much of anthems that are harmonically weak throughout to which I wish to draw attention, as to those in which here and there are blotches which are the concomitant of one or more of three things: (a) that the composer cared more for the financial return than for the excellence of the music, (b) that he did not mentally realize what he committed to paper, (c) that his technical education was incomplete or deficient. Here, for instance, is an example of what I mean (I intentionally transpose the passage and refrain from quoting the context as I do not desire to select any particular composer for public censure because such lapses seem to be quite common even among men who know better, and at the moment I merely desire to draw attention to common failings for the purpose of having them removed in the public interest and for the purification of our art):



Here is another lapse:



These are extracts from composers

whose names are more or less household words and their defects are typical of many found in the anthems now being placed on the market. It is immaterial to the people who sing or hear them whether the failing is due to (a), (b) or (c), the fact remains that they debase that which, otherwise might be something of sterling worth.

In addition to loose and commonplace harmony, or, perhaps, inherently connected with it, we have the general fault of a mixture of secular and sacred styles with a preponderance of the former. When Charles the Second of England was tired of the old musical staggers of his time he sent young Pelham Humphrey (then a young but clever choirboy of the Chapel Royal) to France to study the methods of an illustrious theatrical composer in order that he might learn *How to Compose English Church Music*.

In these days there is no necessity for foreign study and travel to teach our composers how to mix incongruous styles. The world, the flesh and the devil, supply all that is needed, and I suppose it is very difficult for a composer whose life has been spent almost entirely in secular surroundings, who contemns oratorios and feasts on operas, to cast off his secular mantle when he writes for the church. But the fact remains that much of our so-called "sacred" music is secular in style, secular in rhythm, in contour of melody, and in harmonies which are hall-marked with the banal conventions of the popular song.

It also appears to me that some of our more scholarly church composers go too far in the direction of conservatism so that they may keep their style perfectly true and that in consequence they unconsciously suppress their emotional nature and instincts and give us fine specimens of academicism—the bones and body of music but without the living soul. And yet these scholars—and we must take our hats off to them—do not object to eloquence in the pulpit (in fact, they nearly always pri-

vately deplore its absence), then why do they object to eloquence in music? The era of Romanticism in music, as Daniel Gregory somewhere points out, has taught us for ever the fact that music and personality are inseparable, and that where music evinces no personality it is as but sounding brass and tinkling cymbal, and some composers have been too conscientious in repressing the personal element. For this we can but admire them, but it would seem that the truth lies not in the suppression of emotion nor in its undisciplined manifestation but in the mean between the two expressed in scholarly and traditional terms, vitalized with a touch of modernity. Perhaps the subtleties and criteria of the matter can be summed up in one phrase, the sincerity of intention.

The cure for this must lie in (a) the study of Strict Counterpoint, and (b) a knowledge of the best Early English composers. By Strict Counterpoint I do not mean what this and that theorist thinks is Counterpoint, for their ideas vary as to what it is, but Historic Counterpoint, *i. e.*, the music of the age of pure choralism which reached its highest achievement and perfection in the works of Palestrina. Some slight modifications from Palestrina must, of course, be made, such as, for instance, the use of the modern scalic system for that of the modal system and so on, but I do not see how one can quibble over these details as treated by Dr. C. H. Kitson in his "Art of Counterpoint" (Oxford), which I recommend to anyone who wishes to study the question from this viewpoint. Further, teachers and students must realize (as composers have been taught to realize through the bitter school of experience) that the study of Counterpoint must precede or go concurrently with that of Harmony, otherwise the habit of thinking in four-part blocks of harmony will inevitably become fatally fixed. In this connection Dr. Kitson remarks in a lecture of his: "The principles of Strict Counterpoint, if rightly understood, are not arbitrary or meaningless: the fundamental principles of music remain good for all time, and you cannot alter them,

you cannot tinker them. A system of Counterpoint which is based on a perversion of these principles must lead to disaster, a statement which I have had proved to me time after time. Let me urge you, then, to an intelligent study of the subject, read some meaning into it, and see in it all the fundamentals on which the whole scheme of the present day has been framed and amplified. So you will find your Counterpoint enlightening your Harmony and your Harmony enlightening your Counterpoint. And when you come to study modern composition you will have nothing to unlearn but will find that what resources you have at your disposal is not the result of the entire rejection of the principles of Strict Counterpoint, but is merely a logical extension of them. Your contrapuntal study will not only give you the power of combining graceful melodies, it will have formed in you a foundation of harmonic resource, which, because it is true, lies at the root of all further progress. The art of music, as far as technique is concerned, is not the history of a series of experiments, each antagonistic to each other: methods of diction may vary, but the sum total of resource which is used for these ends is the result of an evolution, which has its foundation in the principles which have guided composers since the birth of combined sound and which found their first culmination in the works of Palestrina."

Space and time forbids me to discuss the Early English composers at this time but I suggest to any candidates for the Guild examinations who may read these lines that they supplement their study of the theory and practice of Strict Counterpoint with a reading of early English anthem writers. They are divisible into three periods:

THE EARLY SCHOOL, 1520-1625, Tye, Tallis, Byrd, Gibbons, Farrant;

THE SECOND PERIOD, 1650-1720, Humphrey, Wise, Blow, Purcell, Croft, Weldon, Clarke;

THE THIRD PERIOD, 1720-1845, Greene, Boyce, Hayes, Battishill, Attwood and Walmisley.

(Concluded on page 210.)

PRESSURES AND SCALES

WIND pressures are measured with the "water-gauge," a device consisting of (1) a glass tube (somewhat resembling a barometer tube, except that it is generally longer, and is bent in two places like the "trap" of a drain pipe), and (2) a wooden pipe-foot, to which the bent tube is attached. The proper amount of water having been placed in the "trap" portion of the tube, the gauge is placed in a pipe-hole and the key is depressed. The water then rises in the upright portion of the tube to a point at which the pressure from the chest is matched by the air compression between the water and the end of the tube. The pressure then is stated in inches, as indicated by the water's position in the gauge.

Though the writer has read of pressures as low as $1\frac{1}{2}$ inches, he has never encountered any of less than 3 inches or a fraction below. In fact, the most popular pressure in this country for some years past has been $3\frac{1}{2}$ inches, but that is rapidly giving way before a variety of higher pressures, all of which are now obtainable with comparative ease by means of electric blowers. Four-inch and 5-inch winds have become popular for church organs of average size, while for larger church organs and for concert organs of various sizes pressures of 6, 7, 8, 10 and more inches have been used. For powerful reeds pressures up to 50 inches have been employed in rare instances, while pressures of 15, 20 and 25 inches are by no means uncommon in parts of large organs.

CHARACTERISTICS OF VARIOUS PRESSURES

SINCE various pressures produce radically differing tonal results, it is worth while to enumerate some of them. It may be stated in general that higher pressures are most useful in producing the most powerful tones, but it is a great mistake to confuse high pressure with loudness or low pressure with

softness merely, for any degree of strength up to a genuine forte can be produced with pressures as low as $2\frac{1}{2}$ or 3 inches, and a real pianissimo is obtainable from pipes voiced on pressures as high as 10 inches. The distinction is rather one of brilliance versus mellowness, tenseness versus relaxation, or a sense of large reserve power versus a sense of comfortable adequacy.

Diapasons, when voiced on 3-inch or $3\frac{1}{2}$ -inch wind can be made to yield a particularly velvety tone; on 4-inch and 5-inch wind, a somewhat firmer, though not invariably louder tone; on 6-inch to 10-inch wind, a tone that may be described as virile—approaching the point of boldness; while higher pressures yield tones of titanic intensity, rarely to be desired except in very powerful solo organs. Large-scaled wood pipes on 3-inch and $3\frac{1}{2}$ -inch wind can be made of fair strength, but are inclined to lack brightness; with higher pressures the tone brightens perceptibly as the upper partials of the harmonic series are developed more fully.

Small scaled wood pipes are effective on almost any pressure up to 10 inches, a transition from mellowness toward brilliance being discernible as the pressure is increased. To produce the quality of intensity, so desirable in the keener strings, pressures from 5 to 10 inches are better than lower ones. Stops such as Aeoline, Dulciana, Keraulophon and Salicional, though particularly effective on pressures as low as 3 inches, can be voiced well on higher pressures also when it is necessary to accommodate them to the pressures chosen for an entire department. When this is done, the tone has a keener "edge," so to speak, but the actual dynamic degree may be as soft as desired. Though reeds as well as flue pipes were formerly voiced on low pressures, the present consensus of opinion seems to favor nothing lower than 4 or 5 inches for general reed use, and pressures ranging from 10 to 25 inches for Tuba, Trombone, and the like.

 ADVANTAGES OF MORE
 THAN ONE PRESSURE

IN view of the varied possibilities in voicing which the use of several wind pressures affords, it may be said with all positiveness that the building of a large three or four manual organ with no more than one pressure, whether low, medium or high, is indefensible on artistic grounds. If nothing but low pressure is used the organ will lack the thrilling grandeur of heroic tone; if nothing but high pressure is used there will be too much tension and too little repose; if nothing but a medium pressure is used, the organ will have the sameness and tameness of dull mediocrity. Small organs, of course, do not require the extremes of effect that are indispensable in large ones, and it is therefore possible, and sometimes necessary, to choose one average pressure—say 4 or 5 inches—for the entire organ.

Desirable as it might be, for several reasons, to build an organ with pipes voiced on every conceivable pressure, it is almost never a practicable venture to use more than one, or at least two pressures in each section of the organ. Aside from the complications in wind distribution which would arise from indiscriminate grouping of many pressures in several locations, there is the further disadvantage (except in the Great organ) that tremolos can not be made to affect all the registers of a given department simultaneously and uniformly under those circumstances. It is therefore wise in planning the wind for each department to strike a general average of effectiveness, selecting the wind that will make the largest number of registers sound their best.

 DISPOSITION OF PRESSURES

THE CHOICE of wind for the respective "organs" of which the entire organ is composed is dependent to a large degree on the ideal ensemble for each department in the mind of the scheme-

maker. Should he prefer, for example, a genuine Choir organ of the traditional type, consisting of mellow stops, restful in quality, and particularly suitable for accompanying, he would do well to choose 3-inch or 3½-inch wind. If, on the other hand, his ideal should be a modern orchestral organ with effective strings, solo flutes and reeds, he would make a great mistake were he to specify wind as low as 3 or 3½ inches. Though a fairly satisfactory orchestral organ can be made with 5-inch wind, it is generally better, wherever possible, to use 6-inch or 7-inch wind, for a room of moderate size, and 10-inch wind for an auditorium of generous proportions. Organists who prefer to put the orchestral strings and reeds in the Swell organ may adopt for the Swell the pressures here recommended for an orchestral Choir organ.

Though it would seem natural, as a general rule, to use higher pressures on the Great than on Swell and Choir, it is not invariably the best practice to do so. At least a part of the Great, if it is large enough to warrant division, should be made on wind as low as 3 or 4 inches with large scaled pipes. Such a low pressure section, whose character of unobtrusive, yet substantial dignity, forms an admirable contrast with the boldness of the high pressure section, often proves to be one of the most satisfying parts of the entire instrument. If a part of the Great is to be enclosed, we would advise, as a rule, enclosing the part on higher wind.

Pressures for the solo organ vary more widely in different instruments than those of any other section. Except in rooms of cathedral proportions, pressures as high as 20 and 25 inches are quite too overpowering, and are therefore seldom desired. For auditoriums of ordinary size 10-inch, 12-inch or 15-inch wind should be adequate for Tuba, and wind a few inches lower should suffice for the remainder of the solo.

(To be continued.)

CHURCH REPERTOIRE

L A T H A M T R U E

IN the world of art there are certain works of such outstanding excellence that they seem to be set apart in solitary splendor, representing the ultimate of achievement in a certain given direction." Thus Charles Heinroth, of Pittsburgh, the leading municipal organist of the country, opens an admirable article on Julius Reubke's "Ninety-fourth Psalm" in the January issue of this magazine; and he believes that there may be a dozen or fifteen such works in organ literature.

Whether the number be fifteen or fifty for the average organist, either in a small town or in a large city, these masterpieces have little more than an academic interest. Generally he,—it may be she,—has a limited technique, limited time to prepare his work, a limited instrument on which to perform. His congregation is in no wise educated to appreciate Reubke or Widor or César Franck, and his minister would grow visibly uneasy if the opening prelude were extended the length of time required for the performance of one of the longer organ works. Under skilful direction, if his tastes lie in that direction, he may succeed in adapting two excellent preludes from Reubke's "Ninety-fourth Psalm," and others from the César Franck Chorales or from works of a similar nature whose technical difficulties in their complete form he would hardly be able to master; but for the most part he will recognize, and wisely, that they belong to a concert repertoire that can never be his.

Besides this limited repertoire of masterpieces, however, there exists a much more extensive church repertory of pieces that are easily within the technical command of the average organist. It is about some of these that I want to write in the hope that I may be of help to somebody who does not have free access to a well-stocked music counter, but who is trying conscientiously to avoid the manifold and multiform versions of "written-by-the-yard" composition with which the market is flooded.

Realizing that in my own playing and

teaching I might have drifted into ruts, I asked the Editor to select for me the first composition to be analyzed.

MORNING SONG IN B A. WALTER KRAMER

The first suggestion is the bright little Morning Song (Chanson Matinale) of A. Walter Kramer, and published by the Oliver Ditson Company, Boston. Mr. Kramer's name is appearing with increasing frequency on recital programs. One associates him with a group of successful experimenters in modern harmonic combinations who stand for certain American tendencies. Some day we may rub our eyes and find that they have established an American school of composition. But in this composition Mr. Kramer has cooed as gently as a dove. His wildest extravagances are augmented sixths and chords of the thirteenth; and thirteenth now-a-days are as familiar to the layman as are women car conductors in New York and aeroplanes in San Diego.

The "Morning Song" stands for the sort of thing that Mr. Kramer's New York offers occasionally in March. For the first time in many months the air meets us with a caress while it yet invigorates. Spirits that we have suspected of being winter-killed thaw out again, and we respond to the lilt of spring with a brisk, merry rhythm that drives our feet down Broadway with a military swing that we never dreamed we possessed. It is this first spring morning that he has caught; and if we are to play it satisfactorily we must catch it, too, and hold it.

Like Dr. Dickinson's Berceuse, Mr. Kramer's Morning Song falls comfortably into our simple formula, A plus B plus A plus a Coda; and oddly enough we find again material from the prelude given a prominent place in the second theme. A little touch like this adds much to the unity of a piece. The ear turns gratefully to a strain that it has recently heard, recognizing it as an old friend. Besides, it is a mark of good musicianship to conserve material when

it can be done without sacrifice of interest. A Wagner enthusiast might be tempted to say that Mr. Kramer "knows his Wagner," for both the melodic outline and the harmonic setting of his first phrase remind one of a familiar strain in the Venusburg music in Tannhauser; while again in the second theme both melody and harmonization are somewhat reminiscent of a part of Lohengrin. It is in no sense plagiarism. It is merely another curious instance of parallelism in chord progression; due wholly to accident, let us say, or perhaps to an exceptional familiarity with the Wagner operas named.

The prelude consists of this little



Venusberg motif, played twice and ending conventionally; eight measures in all. Section A, the first theme, begins with a two-measure swing of chords that furnishes the atmospheric background of the composition. It may be called the Morning motif, the witchery of a morning in spring. Over it is built



a fluent melody, Italian in character, whose sixteen measures form section A. At the top of the second page we find three measures of a rather meaningless fantasia over dominant harmony, which leads to section B at "tranquillo." The



first four or five notes of section B will readily be recognized as a transposition of the prelude theme into E major, the

key of the middle section. Then follows the Lohengrin-like melody, harmonized simply, but with a fondness for augmented sixths and thirteenth as conspicuous points.

The recapitulation of section A is an exact repetition of the original sixteen measures, introduced, as at first, by the opening measures of chord swing that we have called the Morning motif. The Coda begins at the registration "Gt. Gamba" at the top of the last page, and consists largely of a figuration of the augmented sixth chord over the swinging chords of section A. Again at the very close of the piece the Venusberg theme is introduced. This is a happy thought, for it is effectively done and the unity of the composition is further enhanced thereby. The theme is played twice; but in the repetition the composer alters the minor ninth that he has hitherto used, employing instead a major ninth. One feels a keen sense of enjoyment at this sudden transition to the major chord, and one admires the fine restraint of the composer in holding the effect in reserve until the very end. If for no other reason—but there are other reasons—the satisfaction one gets from these four measures of "piu lento" would make the Morning Song well worth playing.

I have few suggestions to add about the interpretation of the piece. In the prelude I like to phrase quite definitely, first through the F-sharp of the third measure, thence to the end of the line. The composer may have meant to have it played thus. From the two tiny wisps of phrasing lines in the printed copy it is not quite clear just what he does want. For the swinging chord accompaniment in section A, I use on my own organ the Celesta, with perhaps a light flute. The percussion of the Celesta gives a delicate, harp-like effect that enhances the charm of the movement. But I appreciate the fact that every organ does not have these fancy stops. If care is taken, however, a tone approximating that of a harp can be obtained, even from unpromising material. Experiment until it is found. Sometimes on old organs I have found

the Quintadena and a soft Flute or Stopped Diapason effective, if the chords are played slightly arpeggio. The effectiveness of the swinging chord accompaniment lies chiefly in its suggestion of virility. Let the virility be suggested, not pounded into the listener's ears with a sledge-hammer. Don't make the chords too persistent and insistent. On my own instrument I generally throw off the Celesta after a few measures, trusting to the rhythm already established to carry itself so long as it is not interrupted.

Much of the monotony that is like a blighting curse over organ playing is due to the fact that the player dares not trust anything to the listener's imagination. On the first page, third line, at "a tempo," some slight addition to the melody will relieve the very definite tone color of the solo clarinet. One's ear wearies of a too continuous tone color. Then the attention flags. A change never so slight will oftentimes afford just the relief that is needed. It is the organist's business to know intuitively just when and how to make the change, exactly as an artist knows when and how to blend the colors on his palette. I should not hesitate to introduce a little more variety of tone coloring into section B than the composer has indicated, especially in the repetition of the theme. The subject-thought of the composition, Morning is unlimited in its freedom, and I believe that the player should fill in the details as flexibly as a reasonable observance of basic rhythms will permit.

Make the first eight measures of the Coda a little conversation between solo stops. If the Gamba is used, as suggested, let the response be in tones of different colors, preferably a flute tone, which contrasts better with the Gamba than a reed or string tone would do. At the bottom of the last page, measures 2, 3, 4 and 5, I always contrive to play the alto notes F-sharp, G-sharp, B, A-sharp, with the right thumb on a slightly louder Great; then the final note B of the little phrase I get in with the left hand.

One wishes that Mr. Kramer had given us some hint of metronome marking in this piece. The rhythm is well-

marked, and doubtless each player feels strongly and confidently that he has found exactly the right tempo. Nevertheless, I have heard it played so fast that it was frivolous and so slowly that it dragged out like a funeral dirge. Since so much depends on getting the happiest medium, a hint from a composer, the one who should know best of all how it should go, would have been most acceptable.

BERCEUSE IN D FLAT CLARENCE DICKINSON

This is a work (published by Clayton F. Summy Company, Chicago) within easy reach of even the most limited technique. First of all, let us glance for a moment at the form of the piece. We always play more intelligently ourselves, and therefore make our interpretation more interesting to the listener, if we know a little about the skeleton over which the composition is built. It is seldom that a composer sets out to write a waltz, and finds, after his inspiration has evaporated, that he has written a fugue. I do recall one such instance; but I believe the young man never became famous as a composer. The "Berceuse" is in a modified song-form, so-called. Using the letters of the alphabet to express our formula, it would read, A (the first complete part), plus B (the second), plus A again (the first part repeated, with slight variations), plus a Coda, made up, in this instance, from material of the first part.



The piece opens with a prelude of four measures. Take note of this prelude well, for the composer, with commendable economy of material, has made good use of it a little later on. The first part, which we call A, begins at the fifth meas-



ure, and continues to the middle of the second page, through measure 2 of the second brace. In the third measure of the second page, he begins again, as if he would employ the prelude as a mere interlude between stanzas, in a sort of ballad form. But after two measures we see what is in his mind. Instead of weakly repeating the prelude, he begins to develop a portion of the material used in the very first measure of A. It will be found in the left hand, the last three notes of measure 1 and the first note of measure 2.

First he develops closely, in one-measure phrases, used sequentially; then, at the bottom of the page, he uses a phrase of two measures, imitated at the top of the next page by a left-hand variation of the figure, supported by a right-hand octave skeleton of the same figure in slower rhythm. This is followed by a chromatic sequence in which rhythm and harmony overlap, leading, by retarded pedal notes, to a slightly altered form of the complete prelude, which now, since so much pains has been bestowed upon it, we feel has been elevated to the dignity of a real theme.

All this development is comprised under B, the second part of our triangular whole. At the bottom of the third page, measure 4, the repetition of A begins. It contains one or two delicious variations. At the top of the last page, measure 2, begins the Coda. It is made



up of modifications of three motifs, found in measures 1, 3 and 4 of A. There is a return to the first three measures of the prelude, then an echo of the melody, —and the piece ends.

Now a few words about the playing. If you have a good modern organ you will have little difficulty in following the registration indicated by the composer. But never forget that his registration is a hint to you, not a law. Get the spirit of the composition rather than the letter of the registration; and if the spirit is

violated by a strict observance of the letter, by all means cut the letter.

The composition is entitled "Berceuse," —cradle-song; but I have played organs on which, had I used the Cornopean with tremolo, the effect would have resembled a steam calliope, and no babe within hearing would have been lulled to sleep by the harsh tones that would have been produced. If your organ has reeds of this description, avoid them as you would poison,—in compositions of this character, at least. If your organ has no choir, adapt the balance to great and swell. On an old-fashioned instrument, a Gamba on the great, if not too raw, coupled with a mezzo-forte swell and tremolo, will perhaps give approximately the tone color the composer wants.

It is impossible to give specific directions, for, as is well known, instruments and voicings vary within a wide range. But any intelligent organist can judge whether or not the spirit of the composition is preserved, and he should keep on experimenting until he is satisfied that it is.

Is it possible that there is anybody who plays in a church where the title "Berceuse" would give offense? Would some good deacon or some over-alert parson feel that its effect might be too soporific? If so, do as many another organist has done,—call it on your calendar "Andante in D flat." It may not be wholly just to the publisher; but I am sure the composer would have no serious objection. In a New York church, not many weeks since, two Guilmant compositions, "Lamentation" and the lovely little "Marche Nuptiale" in E, masqueraded under titles that seemed to the organist better fitted to the occasion; and Gordon Nevin's "Will o' the Wisp" sometimes creeps into church, unbeknown to the prejudiced old-timer, under its innocent sub-title of Scherzo. If the composition is in keeping with the service and the title is not, doctor the title rather than cut the composition.

At the top of the page marked 5 I should recommend a change in the composer's phrasing. Carry the first phrase to the middle of measure 3, then, for four measures, phrase in one-measure

phrases, but from middle to middle. This will give you a chord of rest at the end of the phrase and will make the playing more effective. The ritard will bring back the wandering rhythm, and your listeners will have followed more easily the little sequential passage over the low F pedal. Where the pedal holds back a little obstinately, at the point marked "rit." it is effective slightly to detach the chords, taking it up again briskly at "a tempo."

It rejoices the heart of the musician to note the many charming devices whereby Dr. Dickinson has embellished this composition. At the same time he has always preserved the simplicity of musical outline and an atmosphere in keeping with his title. Compare the first measure of A with the same measure when A is repeated on the fifth page; how he makes a slight change in the left hand. In the one instance he uses a quarter and an eighth, in the other three eighths. It is a mere nothing, yet it shows a happy combination of poetry and musicianship. Again at the bottom of the first page, second measure, note the simple pedal imitation of the preceding measure. I should always contrive to free my left hand, on the last eighth or sixteenth beat of the first measure, and draw a slight addition to the pedal, just for the second measure, in order to bring out for the listener the effect that the player gets with his eye as well as with his ear.

The Coda is a veritable little masterpiece. It is a simple and effective combination of motifs, but it is done so gracefully, so unostentatiously, that only the analyst notices the technical artistry.

Best of all, the "Berceuse" is interesting to listen to. "The proof of the pud-

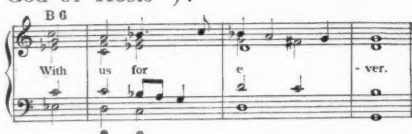
ding is in the eating." Many a composition is so skillfully constructed, with its imitations by inversion and augmentation and diminution and all the rest, that as soon as one has ceased wondering at the composer's technical skill he begins to be sorry for his lack of good sense. The "Berceuse" keeps its "character," as we sometimes say of an actor. It is a "rève charmante."

Choir Repertoire

Sanders

(Concluded from page 203)

To start with, a few characteristic anthems of each period could be studied, such as for Period one: Gibbon's "Almighty and Everlasting God," "Hosanna to the Son of David," Farrant's "Call to Remembrance"; Period two: Blow's "My God, My God!" and Purcell's "Lord God of Hosts"; Period three: Boyce's "Save Me, O God," and Battishill's "O Look Down." It should be needless to add that sometimes the gods have fallen, and the composers of all time having been mortal, there will be certain lapses from even in the work of the best of them, such as the following (from Purcell's "Lord God of Hosts"):



the peculiar progression at ** Parry suggests was borrowed from the Italians, it being a favorite of theirs, but I hope after what I have remarked re modern harmonic lapses, that nobody will fall into the error of imitating them as being suggestive of modernism.

AMERICAN ORGAN PLAYERS' CLUB

ST. Clement's Church, Philadelphia, witnessed a series of five organ recitals of peculiar excellence, not only by reason of the players but equally by force of the programs. The English, Italian and French representatives did justice to those nations, but the Belgian program was not as self-centred as it might justly have been, while the American program followed the usual course meted out to composers (or should we say, alleged composers) stigmatized by that appellation.

The programs presented most excellent materials of which the Club may well be proud; not every city is so favored, nor has any other recently heard such a list of imported recitalists. America is fortunate in playing host to such men as Messrs. Noble, Swinnen and Yon. (America is equally fortunate in being the parent of the man who represented France.)

For the benefit of the War Relief Committees this was a subscription series. The recitalists were formerly engaged in active work in the countries they represented, which undoubtedly added much atmosphere to the occasion.

T. Tertius Noble (Representing England)

Adams Overture C
Stanford Two Preludes
M. Gamidge Concerto G
Mackenzie

Introduction "Dream of Jubal"
Calkin Minuet and Trio
Bairstow Evening Song
Harwood Requiem Eternam
Noble Toccata and Fugue Fm.

Pietro A. Yon (Representing Italy)

Pagella Sonata Prima
Bossi Fatemi la Grazia
Bossi Scherzo in Sol minore
R. Renzi Amica Stella Naufragis
Cottone Melodia
Yon Gesu Bambino
Angelelli Tema E Variazioni

Yon Sonata Cromatica
Yon Second Concert Study

Firmin Swinnen (Representing Belgium)

Mendelssohn Sonata 6
Saint-Saens The Swan
Saint-Saens Prelude in B
Bach Toccata and Fugue Dm.
A. Vantilt Chant Seraphique
A. Vantilt The Storm
Chopin Nocturne
Rubinstein Russian Patrol
Widor

Symphonie 5: Allegro vivace—Toccata

Charles Heinroth (Representing France)

Guilmant Lamentation
Couperin Soeur Monique
Widor

Symphony 6: Allegro—Adagio—Intermezzo

Daniel Fleuret Toccata Cm.
Dubois Pastorale
Lemaigre Capriccio
Bonnet Lied Des Chrysanthemes
Vierne Final (Sym. 1)

Six Members (Representing America)

Henry S. Fry
Bonnet Variations De Concert
Rubinstein Reve Angelique
Ralph Kinder

Widor Immoderatio Cantabile
Kinder

"Battle Hymn of the Republic"
Rollo F. Maitland
Rogers Concert Overture Bm.
Deither "The Brook"

Andrew Wheeler
Guilmant Elevation Opus 22
Mendelssohn Sonata 2

Frederick Maxson
W. G. Wood Air With Variations
Maxson Memorial Fantasia

S. Wesley Sears
Handel Adagio and Finale
Mailly Invocation
Yon First Concert Study

A N A T R O C I T Y



JUBAL, so the story goes, had a fertile imagination and a pipe. Came a day when Jubal blew himself to a song.

Robert Hope-Jones, so the story continues, came along and said to Jubal, "I say, Jub, gimme the pipe," and Jubal said, "Sure."

Now it is alleged that Robert spoiled Jubal's pipe and made more of Jupiter Pluvios than he did of Pan Pipeous, but no matter; Charles M. Courboin was coming. And before Charles M. Courboin Charles Heinroth, light haired but not light headed, was at work.

But that doesn't make any difference either. They skinned Robert Hope-Jones and steered him straight to one of the paradises; lost or found? legend does not say it. It does aver, however, that Robert went to build a contraption for Charles Heinroth and had to hide his work under the bed for fear the angels would discover he was an organ builder. Now that does not establish to which paradise, lost or found, Robert went; an organ builder would have been equally unwelcome in either.

But all of this doesn't make any difference either. Robert didn't bother Charles M. Courboin any; neither did paradise. Nothing bothered Charles M. Courboin. Turning pages didn't bother Charles M. Courboin.

Charles Heinroth was a great Jubalite. Rumor had it Charles Heinroth was the greatest and the grandest Jubalite this satellite could ever tolerate, and it did. When Charles Heinroth, Material Man, died and Charles Heinroth, Emotional Man, was born, he went to heaven after his deathly birth and they wouldn't let him in because he was a Jubalite and they said no Jubalite could ever enter heaven, but he told them he came from Pittsburgh and they held a reception for him. They had never

seen any Pittsburgh men up that way before.

So when came the day in the which Charles M. Courboin died Charles Heinroth wanted to hold a reception for him, so he took with him DeWitt Coutts Garretson, of St. Paul's Buffalo Church, an ex-Dean of the American Guild of Organists and therefore as near an angel as any human could approach, and Gerald F. Stewart, of Watertown's Trinity Church, then a Dean of the A.G.O. and therefore nearer an angel than an angel itself, himself, or herself, and Gerald F. Stewart thought it selfish to go alone so he took with him George (that name sounded brave to him) K. (K. stands for Kick-em) Van Dusen, of St. Paul's Syracuse Church. St. Paul had a lot of Churches in his own name, but they didn't pay much attention to him. Now George K. Van Dusen was never a Dean, lived a peaceful life, and didn't want to be a Dean anyway; so they four went to review Charles M. Courboin on the new-fangled contraption of Jubal in Paracuse Syradise.

And that's how, it is alleged, they all got together at one time with Heinroth on this end and Van Dusen on the other, and Charles M. Courboin, frightened but happy, in the middle. How the Syracuse Musical Bureau ever got into paradise has never been told. Legend has it neither paradise lost nor found would admit a photographer knowingly or willfully, much less a musical bureau, and that Teddy Roosevelt sneaked one in on the quiet when Peter was off guard, and that's how the Syracuse Musical Bureau photographer got there.

But that doesn't matter either. Nothing matters now. The angels have a new song. It goes like this: "Long live George, long live George, long live George K. Van Dusen." George K. Van Dusen was the only one not playing Jubal's contraption when they caught him with their little camera.

GEORGE E. FISHER'S ORGAN



The Lake Avenue Baptist Church (the largest in the city) is soon to dedicate this fine Hook & Hastings organ. Two carloads of organ stock have already been shipped from the plant and a third is to follow.

T H E O R G A N

EVERYONE has worked toward having the auditorium an ideal one for organ tone. There will be no side galleries and the organ is to be behind a silk curtain and grille. This organ is unique among the organs of the country in the way the different departments have been placed.

Many churches have Echo organs at the rear of the room, as this one does, but a radical departure has been made in location of Solo organ, for instead of placing the Solo in the main chamber, it is called an Antiphonal Organ, and all the large effects such as the Tuba, Stentorphone, Gross Flute, are being placed in a separate chamber in the centre of the ceiling, so that the Solo organ can be used for antiphonal effects. The Chimes are also to be placed in this division.

There are to be five expression chambers—the Echo and Antiphonal each to

LAKE AVENUE BAPTIST

ROCHESTER, N. Y.

Organist: George E. Fisher
Builder: Hook & Hastings Company

Registers	64
Pedal	9
Great	12
Swell	18
Choir	10
Antiphonal	9
Echo	6
Couplers	26
Unison Releases	3
Pistons (Dual)	18
Combination Releases	5

P E D A L O R G A N 5" W I N D			
1	16	Bourdon	p 32
2	..	Dulciana	p 32
3	..	Second Diapason	ff 32
4	..	First Diapason	fff 32
5	8	Flute	mp 32
6	..	Violoncello	p 32
7	10 $\frac{3}{4}$	Quint	mf 32
8	32	Resultant	f 32
9	16	Trombone	fff 32

G R E A T O R G A N 5" W I N D			
10	8	Dolce	p 61
11	..	Gamba	mp 61
12	..	Viola da Gamba	mf 61
13	..	Doppel Floete	f 61
14	..	Second Diapason	f 61
15	..	First Diapason	ff 61
16	4	Flute Harmonique	p 61
17	..	Octave	mf 61
18	2	Fifteenth	mp 61
19	16	Diapason	f 61
20	8	Trumpet	ff 61
21	..	Cathedral Harp	..
	..	Tremolo	..

S W E L L O R G A N 5" W I N D			
22	8	Aeoline	ppp 61
23	..	Salicional	pp 73
24	..	Stopped Diapason	p 73
25	..	Voix Celeste	p 61
26	..	Viole d'Orchestre	p 73
27	..	Quintadena	p 61
28	..	Second Diapason	mf 73
29	..	First Diapason	f 73
30	4	Violina	p 61
31	..	Flute Traverso	mp 73
32	2	Flautino	p 61
33	III	Dolce Cornet	mp 183
34	16	Bourdon Treble	p 61
35	..	Bourdon Bass	p 12
36	8	Vox Humana	mpp 61
37	..	Oboe	mp 73
38	..	Cornopean	f 73
39	16	Contra Fagotto	mp 73

C H O I R O R G A N 5" W I N D			
40	8	Dulciana	pp 73
41	..	Unda Maris	mpp 61
42	..	Melodia	mp 73
43	..	Flute Celeste	mf 73
44	..	Concert Flute	mf 73
45	..	English Open Diapason	f 73

46	4	Flute d'Amour	mp 73
47	2	Piccolo	p 61
48	8	Clarinet	mf 73
49	..	Cathedral Harp	..
	..	Tremolo	..

A N T I P H O N A L O R G A N 8" W I N D			
50	8	Gross Gamba	f 61
51	..	Gamba Celeste	mf 61
52	..	Gross Flute	ff 61
53	..	Stentorphone	fff 61
54	4	Hohlpfeife	f 61
55	8	French Horn	f 61
56	..	Tuba	ff 61
57	4	Clarion	ff 61
58	..	Cathedral Chimes	..
	..	Tremolo	..

E C H O O R G A N 4" W I N D			
59	8	Dulciana	pp 61
60	..	Vox Angelica	pp 61
61	..	Cor de Nuit	p 61
62	..	Open Diapason	mf 61
63	4	Lieblich Flute	pp 61
64	8	Vox Humana	mpp 61
	..	Tremolo	..

C O U P L E R S					
PEDAL	GREAT	SW.	CHOIR	ANT.	
4' S	G S C A E	S	S C A E	A	
8 G S C A	S C A E	S	A E		
16' G S C A E	S	S C A E	A		

T O E P I S T O N S			
All Couplers "On"			
Release Octave Couplers			
G to P Reversible (locking pedal)			
Adjustor			
Sforzando, Reversible (locking pedal)			

C R E S C E N D O P E D A L S			
Great (1st from the left)		Antiphonal & Echo (4th)	
Swell (3rd)		Register Crescendo (5th)	
Choir (2nd)		adjustable)	
Chimes: Deagan			
Harp: Deagan			
Blower: 10 h-p Kinetic			

be in natural expression boxes formed by the chambers in which they will be placed, but the Great, Swell and Choir will be located in the main organ recess, and each to be in specially prepared chambers of cement. The newly designed expression folds with unique control, as developed by the Hook & Hastings Company, are to be used, and make possible a wonderful range of expression and flexibility of tone. The Antiphonal and Echo organs are played from a fourth manual either separately or simultaneously, and through the use of a shift-

ing device arranged by the builders, a solo can be played on Antiphonal and an entirely separate accompaniment played on Echo. All modern appliances are included in this organ.

The organ specification as designed, is free from all duplexing or interchanging of stops. Even every stop of the Pedal department, with the exception of the 32 ft. Resultant, has its own separate set of pipes. A master switch is so arranged that the folds of all five expression boxes can be controlled collectively when desired.

T H E S E R V I C E

THIS church probably has the most unique service in America. Instead of the regular choir they have a string quintet, supported by Mr. George Eastman. It plays with Mr. Fisher at Mr. Eastman's home twice a week.

It may be of interest to organists to note below the order of service followed in this church. The prelude is always one taken from the Symphonies or some other orchestral work. After the prelude there is the ascription of praise, then comes the call to worship, followed by the invocation, responsive reading and the Gloria, after which comes a hymn. After the Scripture reading, in place of the usual anthem sung by a choir, the string quintet plays some one of the many beautiful adagios by Haydn, Mozart, Beethoven, et al, which weave an atmosphere of reverence hardly excelled by a chorus of voices. After the string quintet, a verse of a prayer hymn is sung by the congregation with bowed heads.

At the end of the prayer hymn the minister goes immediately into the prayer of the morning. Then the announcements and the usual offering, the offertory being again played by the string quintet

and organ. After the offertory a hymn is sung, then the organ meditation precedes the sermon, and again casts a spell of quiet thoughtfulness over the congregation.

The closing service in this church is also unique. They believe that the postlude is an "unnecessary evil" and usually destroys the impression which organist and minister have sought to create. After the pastor drives home his message, he offers a short prayer, and then gives the benediction, after which the organist plays a response consisting of a verse or part of a verse that fits the sermon. Then an interval of silent prayer and the Amen.

Before the coming of the string quintet this church had a magnificent choir, but after eleven years of this type of service, the congregation persistently refuse to again consider a choir. Naturally the success of a service of this type depends entirely upon perfect team-work between minister and organist.

L I G H T I N G E F F E C T S

MR. FISHER has an exceedingly interesting scheme for control of lights. He has thought for some time that much could be done by controlling the lighting system from the organ console, because it adds to the effectiveness of the musical part of the service when the glare can be taken off of the lights at different times. "The churches in general have not recognized the value of controlling the light during service. It would not be striving for any theatrical effects, but simply adding to the worshipfulness, beauty and harmony of the entire service. We ought to appropriate in our church service all of those aids that help to create an environment of reverence and worship."

RECITAL PROGRAMS

SAMUEL A. BALDWIN 600th Recital

March 17th, 1918

Roland Diggle
Festal Commemoration (M.S.)
Widor.....Adagio (Symphony 6)
Bach.....Toccata in F
Wagner.....Prelude to "Parsifal"
Bonnet.....Elves
Tschaikowsky...Final ("Pathetique")
Grieg.....In the Morning
Ase's Death
Wagner...Prize Song (Meistersanger)
Thiele.....Theme and Finale in A flat

SAMUEL A. BALDWIN

Borowski.....Sonata 1
Schumann.....Sketch Op. 58, No. 4
Bach.....Prelude E flat
Chopin.....Marche Funebre
Barton.....On the Lake of Galilee
Rachmainoff...Prelude C s m.
Dvorak.....Largo ("New World")
Dubois.....Fiat Lux

SAMUEL A. BALDWIN

Bach.....Prelude E m.
Debussy.....Le Petit Berger
Debussy.....Menuet
Lemmens.....Pontifical Sonata
Couperin.....Soeur Monique
Jepson.....Pastel
H. Matthews.....Epithalamium
J. R. Gillette....."From the South"
Wagner....Forest Spell ("Siegfried")

CHARLES M. COURBOIN

Mendelssohn.....Sonata 6
Lefebre.....Scherzo Cantabile
Jarnefelt.....Praeludium
Maily.....Andante (Sonata 1)
Sibelius.....Finlandia
Maily.....Toccata D
De Vilbac.....Nuptial Benediction
Thomas.....Gavotte ("Mignon")
Richard Strauss.....Träumerei
Loret.....Triumphal March

CLARENCE DICKINSON

Hollins.....Overture C
Palestrina.....Prayer
Aubert.....Forlane
Lemare.....Scherzo (Sym. I)
Tschaikowsky
Andante (Sym. Pathetique)
Stamitz.....Andante
Liszt....Fantasia and Fugue, B-A-C-H
Dickinson.....Berceuse
Rousseau.....Menuet
Sinding.....War Rhapsody

WILL C. MACFARLANE

Rachmaninoff.....Prelude C-sharp m.
Lemare.....Andantino
Wagner.....Prize Song
Widor.....Scherzo Cm.
Wagner.....Prelude and Liebestod
Bach.....Fugue Am.
Johnston.....Evensong
Wagner....Siegfried's Funeral March
Wagner....March, Knights of the Grail
Wagner.....Tannhaeuser Overture

J. B. FRANCIS McDOWELL

Beethoven.....Overture to Egmont
Moszkowski.....Serenata
Botting.....Caprice Bb.
Clark.....Chorus of Angels
Guilmant.....Lamentation
Buxtehude.....Fugue C
Nevin.....Venetian Song
Battmann.....Birds of Armenon
Batiste.....Offertory St. Cecile
Bach.....Prelude and Fugue, Em.
Buck.....Home, Sweet Home
Westerhout.....Ronde d'Amour
Mendelssohn..War March of the Priests

H. L. YERRINGTON

L. Boslet.....Festival Prelude Op. 24
W. D. Armstgonr....Rec., Aria, Choral
Beethoven.....*Andante (Sym. 5)
Rogers.....Concert Overture Bm.
Stebbins....Where Dusk Gathers Deep
Frysinger.....Canzonetta
Woodman.....Epithalamium

American Guild of Organists



UNITED STATES AND CANADA

ORGANIZED APRIL 15TH 1896

CHARTER GRANTED DECEMBER 17TH 1896

AUTHORIZED BY THE BOARD OF REGENTS OF THE UNIVERSITY OF THE STATE OF NEW YORK

INCORPORATED DECEMBER 17TH 1909

AMENDED CHARTER GRANTED JUNE 17TH 1909



Address All Official Correspondence to the General Offices:
90 Trinity Place, New York

Warden: Clifford Demarest, F.A.G.O.

Secretary: Miles I.A. Martin, F.A.G.O.

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Examination: Warren R. Hedden, Mus. Bac., F.A.G.O., A.G.O., 170 West 75th St., N. Y. C.

Sub-Warden: H. Brooks Day, F.A.G.O.

Treasurer: Victor Baier, Mus. Doc., A.G.O.

Librarian: Fred'k Schlieder, Mus. Bac., F.A.G.O.

Librarian: Fred'k Schlieder, Mus. Bac., F.A.G.O., A.G.O., 170 West 75th St., N. Y. C.

HEADQUARTERS NEWS

NEW COLLEAGUES

Headquarters

Frank Herbert Scherer, 421 East 16th St., New York City.

Twambly, Miss Katherine, Kennebunkport, Maine.

Southern California

Harrison, Miss Alice E., 2055 Lanihuli Drive, Honolulu.

Illinois

Greene, Mrs. James, 702½ W. Oregon St., Urbana, Ill.

Willy, Miss Jessie A., 7035 Princeton Ave., Chicago, Ill.

Central Ohio

All from Columbus, Ohio.

Alcorn, Mrs. Nellie Webb, 1263 Bryden Road.

Beathy, Mrs. Nina Dennis, 37 North Champion St.

Brent, Miss Bertha, 533 Wilson Ave.

Farrington, Miss Hazle B., 587 Oak St.

Gleason, Miss Katherine, 212 Lexington Ave.

McIntyre, Lou, 1735 Summit St.

Schneider, Miss Gertrude, 1404 Wesley Ave.

Michel, Clare E., 197 Parsons Ave.

Walston, Mrs. Mary Riddle, 39 N. Eldon Ave.

Wiesse, Miss Carrie I., 482 S. Ohio Ave.

Wilson, Miss Nora, 209 Parsons Ave.

Southern Ohio

Eilers, Miss Lucille M., 380 Howell Ave., Cincinnati, Ohio.

Northern Ohio

Callis, Thomas S., 7515 La Grange St., Cleveland, Ohio.

Pennsylvania

Reiff, Stanley T., 108 Lansdowne Court, Lansdowne, Pa.

Northeastern Pennsylvania

Kilmer, Elmer K., 116 Academy St., Wilkes-Barre, Pa.

HONOR ROLL ADDITIONS

Beard, R. Miles, Aero Squadron, No. 635, Richmond, Va.

Birch, Robert R., Headquarters Co. Band, 332 F. A., Camp Grant, Rockford, Ill.

Collins, Earl B., Y. M. C. A., Aviation Field No. 2, Garden City, L. I.

Davis, J. Percival.

Hoy, A. Dwight, The Arsenal, San Antonio, Texas.

Rapp, Sergeant Raymond E., Quartermaster Corps, American Expeditionary Force, U. S. P. O. Station 701, France.

Whitford, Homer, P., 46th Infantry Band, Camp Taylor, Ky.

Yeamans, Laurel E., 40th Co., 2d Regt., C. A. C. N. A., Presidio of San Francisco, Cal.

MARYLAND CHAPTER

S. Wesley Sears gave the third of a series of five Lenten recitals in St. Paul's Church, Baltimore, March 5th, playing the following program:

Widor Marche Pontificale
Widor Andante Cantabile
Couperin Soeur Monique
Schubert Ave Maria
Handel Fourth Concerto
Dubois Chant Pastorale
Callerts Intermezzo
Widor Scherzo
Svendsen Romanza
Yon Concert Etude

MINNESOTA CHAPTER

The Chapter held its regular monthly meeting for February in St. Paul, dinner being served to 20 members and guests. The feature of the evening was a very interesting and helpful paper by Dr. C. H. Mills of Madison, Wisconsin. The reading was followed by a lively discussion of different points brought out in the paper.

SAN DIEGO BRANCH

The first Service and Recital was given in the First Presbyterian Church, San Diego, February 19th.

Organ Prelude—

Laudate Dominum..... Sheldon

Miss Ethel M. Widener.

"Anthem of America,"

Mrs. Robert Smart

Choir of the First Presbyterian Church.

O R G A N R E C I T A L

Mr. Albert F. Conant.

Faulkes Prelude Heroic

Bach Prelude to the St. Ann Fugue

Bach "Mein gläubiges Herz frohliche"
Faulkes:.. Concert Prelude and Fugue
Lemare "From the South"
Stoughton Persian Suite
(a) The Courts of Jamshyd.
(b) The Garden of Iram.
(c) Saki.

Borowski.. Meditation-Elegie (Suite 1)
Shelley Fanfare d'Orgue
Organ Postlude—
Marche Religieuse..... Gounod
Mr. Royal A. Brown.

O F F I C I A L B A I L O T

General Officers 1918-1919.

Warden: Clifford Demarest, F.A.G.O.

Sub-Warden: Frederick Schlieder, Mus.
Bac., F.A.G.O.

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F.A.G.O.

General Treasurer: Victor Baier, Mus.
Doc., A.G.O.

General Registrar: Edward Shippen
Barnes, F.A.G.O.

Librarian: H. Brooks Day, F.A.G.O.

Auditors: Harold Vincent Milligan,
F.A.G.O.; Gottfried H. Federlein,
F.A.G.O.

Chaplain: Rev. W. T. Manning, S.T.D.

For Council (term expiring 1921) five
to be chosen:

John Hyatt Brewer, Mus. Doc.,
F.A.G.O., A.G.O.

Warren R. Hedden, Mus. Bac., F.A.G.O.,
A.G.O.

Lawrence J. Munson, F.A.G.O.

Albert Reeves Norton, A.A.G.O.

Frank L. Sealy, F.A.G.O., A.G.O.

Oscar Comstock, F.A.G.O.

Norman Landis, A.A.G.O.

Homer E. Williams, A.A.G.O.



G E O R G I A
W A L T E R P E C K S T A N L E Y

Dean: Cecil P. Poole, P. O. Box 774, Atlanta, Ga.

Secretary: Eda E. Bartholomew, 225 Peachtree Street, Atlanta, Ga.

Treasurer: Merrill Hutchinson, 15 W. 11th Street, Atlanta, Ga.

On account of the coal shortage and other conditions there have been no organ recitals the past month and probably none will be given in March.

We are all looking forward to the

organ recital by Joseph Bonnet which is to take place on Thursday evening, April 11th, at the Auditorium-armory under the auspices of the Georgia Chapter of the A.G.O.



K A N S A S M I L D R E D H A Z E L R I G G



Dean: D. A. Hirschler, 1230 Market St., Emporia.
Sec.: Mrs. Paul R. Utt, Ottawa University, Ottawa.
Treas.: Miss Mildred Hazelrigg, 1515 W. 6th St., Topeka.

A L F R E D C . H U B A C H

Mr. Alfred C. Hubach, registrar of the Kansas Chapter and director of the Hubach School of Music at Independence, is making an enviable record for himself in the southeastern part of the state as a recitalist and as teacher of piano, organ, and harmony.

Mr. Hubach has had the privilege of studying with teachers of international reputation. He spent six years in the New England Conservatory of Music. He has had a long period of practical experience as an organist in Boston, Kansas City and Independence.

He is at present organist of the First Methodist Church at Independence where he has a volunteer chorus of twenty-six voices. During the past three seasons, he has given the following cantatas: "Holy City" (Gaul), "Ruth" (Gaul), "Olivet to Calvary" (Maunder), "Song of Thanksgiving" (Maunder), "Hear my Prayer" (Mendelssohn), "Daughter of Jairus" (Stainer), "Legend of Granada" (Hadley).

Mr. Hubach began in December a series of six monthly recitals. The second of these on January 8 is typical of the excellent character of the series. Marginal notes add to the interest of the printed programs. In giving the recital, Mr. Hubach had the assistance of Miss Ruth S. Lambe, soprano. The program follows:

"Choral and Variations," from Sonata VI in D minor,

Felix Mendelssohn-Bartholdy

"Evening Bells and Cradle Song,"

Will C. Macfarlane

"Fantasia"—Overture...H. A. Fricker
Songs—"Till I Awake,"

Amy Woodforde Finden

"The Moon Drops Low,"

Charles Wakefield Cadman

"Will o' the Wisp,"

Gordon Blach Nevin

"Clair de Lune"...Sigfrid Karg-Elert
"Grand March" from "Aida,"

Guiseppe Verdi

LECTURES AND RECITALS

Charles S. Skilton, F. A. G. O., gave a number of organ recitals in the east during February. He played his own compositions before the Harvard Club in Boston, at Vassar, at Wellesley, and at Williams College. He also gave a series of lectures before these institutions.

MILITARY CONCERT

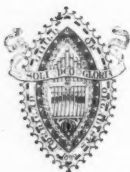
The famous 341st Field Artillery band from Camp Funston gave a free concert at the Topeka City Auditorium, Sunday afternoon, February 24. The band came to Topeka under the auspices of the music department of the Woman's Club. An audience of over 4,500 people taxed the seating capacity of the hall and gave the band, seated in front of the great city organ, a continuous ovation.

A feature of the program was a community sing led by Major Chester Guthrie, the song leader of Camp Funston. The audience responded enthusiastically and sang, whistled or hummed the songs of the soldiers at the will of the leader.

A collection sufficient to defray the expenses of the band was taken at the close of the program.

STANDARD OF MUSIC CREDITS

A new organization, known as the "Kansas Association of Colleges, Schools of Music and Conservatories," was formed at the February meeting of the Kansas State Music Teachers' Association. It includes in its membership a number of the Kansas Guild members. Its purpose is to establish uniform entrance and graduation requirements and courses for the music schools of the state. It is said to be the first organization of its kind in this country.



MISSOURI

Dean: Edward M. Read, 5649 Cates Avenue, St. Louis, Mo.
Sub-Dean: Wm. M. Jenkins, Box 1010, St. Louis, Mo.
Secretary: Geo. Enzinger, 5371 Cabanne Avenue, St. Louis, Mo.
Treasurer: Alpha T. Stevens, 2212 N. Broadway, St. Louis, Mo.

At the regular meeting on the evening of February 25th, the Chapter was addressed by Mr. Chas. F. Hatfield, Secretary and General Manager St. Louis Convention Publicity Bureau. He kept every member interested by calling attention to many advantages and attractive features of St. Louis, which are too often overlooked by the average citizen. The fact that Mr. Hatfield was for many years an Organist, holding an important Church position here during a former residence, made his enthusiastic talk doubly interesting. He also gave his organist friends the cheering assurance that he had been enabled to pave the way for the installation of an organ of sufficient size and capacity for public Recitals in an appropriate hall. A vote of thanks was given Mr. Hatfield at the close of his address.

Mr. D. H. Cleland, Organist at the Sheldon Memorial, gave an interesting Recital on the evening of March 14th, assisted by Mrs. Cleland, Soprano.

PROGRAM

Prelude and Fugue in G Major
J. S. Bach
"Air a la Bourree".....Handel
Songs—
"Dear Love, I Must Leave Thee"
Richard Strauss
"Zueigenung"Richard Strauss
Mrs. Cleland
Elegiac Melody in A Minor.....Grieg
"Spring" Grieg
Songs—
"The Silent Water-Lily" von Fielitz
"The Bird of the Wilderness"
Edw. Hersman
Introduction to Act 3, "Lohengrin"
Wagner

Mr. Ernest R. Kroeger has for several years given a series of Lenten Piano Recitals. The second Recital of this season was on February 25th, the same evening as our Guild meeting, and Mr. Kroeger kindly invited the members to listen to a portion of the program after adjournment. His program for this Recital was historical, entirely of compositions of Beethoven, and including Sonatas in F minor, Op. 2, No. 1, D minor, Op. 31, No. 2, and C minor, Op. 111.

NEW ENGLAND

GEO. A. BURDETT — W. LYNNWOOD FARNAM



Dean: Walter J. Clemson, M.A., A.G.O., Taunton, Mass.
 Sub-Dean: B. L. Whelpley, 6 Newbury Street, Boston.
 Treasurer: Wilbur Hascall, 36 Bromfield Street, Boston.
 Secretary: J. D. Buckingham, Steinert Bldg., Boston.

The Annual Dinner of our Chapter took place February 4th at the new Hotel Brunswick. There was an eager and animated attendance of well nigh one hundred members—a few "Subscribers" being in the number.

Truette, who was called upon to speak of the Chapter relations to the Guild, disclosed a surprising virtuosity at story-telling, by way of prelude. No less interesting, however, was his message on the Guild affairs.

After the dinner we all migrated to Emmanuel Church, where Farnam gave us a half-hour recital on the new organs. Midway in his little program he arranged a remarkably effective and yet legitimate analytic demonstration of the tonal resources of the organs. This was so worked out and so accompanied with comment by Francis W. Snow (Organist and Choirmaster at the Second Church) that it was found to be very illuminating, especially to those who heard the organs on that occasion for the first time. For those who had become more or less familiar with these glorious instruments, the rare quality and unusual adequacy, in all respects, were more notable than ever. While from those for whom this was the first hearing of these beautiful organs, expressions of admiration and peculiar pleasure were forthcoming in emphasis and enthusiasm.

We are looking forward with lively anticipation to the two recitals to be given by Bonnet on the 17th and 24th of March at 8:15 in Emmanuel Church. His brilliance of technique and his vitality of delivery should be especially free on these organs; for the gallery organ is laid out on approximately the plan and purpose of the great French organs. These conditions furnish him more nearly with that to which he is accustomed as a vehicle for his dazzling virtuosity than did the organs (fine as each was in its way) on his previous appearances here.

Then, too, expectation is keen as to the Recital of Mr. Courboin, which, on account of fuel conditions, was postponed from the date announced in a former issue of this magazine. This will take place at Emmanuel Church on the evening of May 9th.

The series of Recitals which Farnam is giving on Tuesdays in Lent at 4 o'clock is remarkable in a high degree. Mr. Albert Snow also at the Church of the Advent (the position so long occupied by S. B. Whitney of valued memory) is giving a very notable series on Fridays at the same hour.

On March 24th, Mr. Zeuch (a highly esteemed and very welcome addition to our fraternity of accomplished Organists) will give a Recital on the Royal Four-Manual organ at the Harvard Club. His Sunday-noon Recitals, by the way, at his own church, have become recognized events in our musical season.

G. C. B.

Albert W. Snow gives a series of recitals at the Church of the Advent, Boston, on Fridays in Lent. Here follow the programs of the first three:

February 15—

Sonata in E flat.....H. W. Parker
 Suite in D (III, IV)..Arthur Foote

February 22—

Finale in B flat.....Franck
 Provençalish (Sonata 20) Rheinberger
 Trio, Scherzetto, Idylle, Dialogue
 Quelf

March 1—

Petite SuiteE. S. Barnes
 Choral, Scherzetto, Arabesque,
 Pastorale, Divertissement

Louis Vierne

Prelude, Fugue et Variation..Franck

W. Lynnwood Farnam gives recitals on the Tuesdays in Lent at Emmanuel Church, Boston. The programs of the first three are as follows:

February 19—

Choral in E major.....Jongen
 Chant des Chrysanthèmes...Bonnet
 Scherzo in A flat.....Bairstow
 Eighth SymphonyWidor
 (I, II, III, IV, VI.)

February 26—

"O God, Thou Holiest".Karg-Elert
 Fourth Symphony.....Louis Vierne
 Allegretto in A.....Merkel
 Offertoire Pascal ..Georges Guiraud

March 5—

Chaconne, Fugue Trilogy and
 Choral (Op. 73).....Karg-Elert
 Vintage Jacob

Nocturne in D flat.....Bairstow
 Scherzo in E.....Gigout
 Sunrise Jacob
 At his Recital after our Annual Din-

ner:

1. Introduction and Allegro (1st
 Sonata) Guilmant
2. Choral VariéGeorges Hue
3. Evening SongBairstow
4. Fantaisie Dialoguée (C major)
 Boëllmann

Monsieur Joseph Bonnet will give re-
 citals in Emmanuel Church on Sundays,
 March 17th and 24th at 8.15 p. m.

W. L. F.

CENTRAL NEW YORK

REBA BROUGHTON MALTBY



Dean: Gerald F. Stewart, Trinity House, Trinity Place, Watertown, N. Y.
 Secretary: Miss Wilhelmina Woolworth, 555 State Street, Watertown, N. Y.
 Treasurer: John P. Williams, 130 Addington Place, Utica, N. Y.

The Chapter met at Syracuse Tuesday, February 26th. The business for the month was transacted, after which a Recital was played on the fine organ in the First Baptist Church by Charles Heinroth, Carnegie Institute, Pittsburg.

The finished work of Mr. Heinroth is too well known to readers of this paper to need any comment. His program was a particularly pleasing one and his audience, which was large, manifested its approval of each number by vigorous applause.

Prelude and Fugue in E Flat (St. Ann's)Bach
 Nocturne in A Flat.....Ferrata
 Andante (Symphony in D)....Hadyn
 Symphony No. 5.....Widor
 Allegro vivace. Allegro cantabile. Toccata.

Caprice, "The Brook".....Dethier
 Piece Heroique.....Franck
 PræludeiumJarnefelt
 Farandole (L'Arlesienne Suite)..Bizet

The April meeting and election of officers will be held in Syracuse, at which time a Recital will be given by Charles M. Courboin.

On Palm Sunday, a Guild Service will be held in All Soul's Church, Watertown. The combined Choirs of All Soul's and Trinity Churches will sing Maunder's "Olivet to Calvary" under the direction of Miss Wilhelmina Woolworth, organist of the church. The solos will be sung by Sally Spencer Klump, soprano, and Charles Winslow, baritone. The prelude will be played by Mabel Dealing, the offertory by Allen Webb, and the postlude by Charles Learned.

The choir of Emmanuel Church, Little Falls, is preparing Macfarlane's Cantata "The Message from the Cross" for a service Good Friday evening. Easter Sunday Stainer's Communion in F will be sung. Reba Broughton Maltby, Organist and Director.

Earl Collins, of Syracuse, secretary of the Chapter during its first year, is working with the Y. M. C. A. at Aviation Field No. 2, Garden City, L. I.

Handel's Messiah was presented by a large chorus and orchestra of local musicians with out-of-town soloists, by the Watertown Musical Society, in the Olympic Theatre, Monday Feb. 11. Miss Ella Robinson, a member of this Chapter, presided at the organ.

At St. Ann's Church, Amsterdam, the choir, composed of men and boys, is preparing Adam's Cantata "The Cross of Christ" for the Fifth Sunday in Lent. On Palm Sunday they will sing the Litany in Procession. Easter will be celebrated with Stainer's Communion Office in F. The Organist of St. Ann's, who has trained this choir to a high degree of efficiency, is the energetic and capable Russell Carter.

Mr. Carter is also Supervisor of music in the Amsterdam Public Schools, and has recently been honored by appointment as a member of the advisory committee on music of the State Examination Board. The other members of the committee are Hollis Dann, professor of music in Cornell University, and Mrs. C. M. Waterman, teacher of music in the Oswego Normal School.

Members of our Chapter read with much satisfaction the reviews, which, without exception, acclaim Charles M. Courboin one of the greatest organists now playing before American audiences.

We have the same comfortable feeling that a man displays when he says "I told you so." You see we have known it for a comparatively long time. The Chapter is honored by his membership.

The choir of Trinity Church, Watertown, will present Stainer's "Crucifixion" on Good Friday. Our Dean, Mr. Gerald F. Stewart, is organist and director.



WESTERN NEW YORK N O R M A N N A I R N

Dean: Walter H. Carter, 708 Fine Arts Building, Rochester.
Sub-Dean: Norman Nairn, 29 Sumner Park, Rochester.
Secretary: Mrs. Wallace Miller, 305 Birr Street, Rochester.
Treasurer: Miss Lucy McMillan, 200 Rutgers Street, Rochester.
Registrar: Miss Gertrude Miller, 184 Gregory Street, Rochester.

INSPECT NEW ORGAN

On Monday, February 4, members of the Chapter were guests of William W. Chapin, 110 South Fitzhugh Street, Rochester, when a demonstration was given of the new Aeolian organ recently installed there. Charles Murray, representative of the Aeolian Company, showed its possibilities. The organ has four manuals, harp, chimes, drums and percussion instruments, and is the only instrument of its kind in Rochester which has a grand piano attachment. The main organ contains the swell, choir and solo. The antiphonal organ is in another part of the room and the sound radiates through a latticed floor, while the echo organ is in the third story of the house.

The March meeting of the Chapter was held on March 4, at the home of Donald S. Barrows, 210 Oxford Street, Rochester.

RECITALS BOOKED

With the coming of spring weather and the consequent easing up of the coal shortage situation, the Western New York Chapter plans resumption of recitals by out-of-town organists. These will be given by Charles M. Courboin, of Syracuse; W. Lynnwood Farnam, of Boston, and Edwin Arthur Kraft, of Cleveland. All three will be given on the new four-manual Casavant organ at Central Presbyterian Church, Rochester.

COLLEAGUES ELECTED

Two new members have been elected as colleagues of the Western New York Chapter, Miss Anna Gay Walker, 31 Strohm Street, organist at First Unitarian Church, and Miss Marie Dean, 124 Harvard Street, both of Rochester.

N O R T H E R N O H I O

P A T T Y S T A I R



Dean: J. R. Hall.
Sub-Dean: George G. Emerson, 616, The Arcade, Cleveland.
Secretary: Mrs. Otis Benton.
Treasurer: Charles M. Coe, 9601 Yale Ave., Cleveland.
Registrar and Librarian: Miss Patty Stair, F. A. G. O.
Auditors: George A. Yost, Vincent Percy.
Chairman Executive Committee: James H. Rogers.
Chairman Recital Committee: H. S. Anderson, F. A. G. O.
Chairman Guild Extension Committee: Miss Jessie Havill, F. A. G. O.

The continued inclement weather in Cleveland during February, and the "heatless Mondays" curbed considerably the regular Guild activities, Monday being the appointed night for regular meetings.

Some of the regular series of recitals, not under Guild auspices but by Guild members, are however being carried to successful conclusions in spite of adverse conditions, notably Mr. W. B. Colson's "Twilight Recitals" at the Old Stone Church. Dr. Charles L. Clemens, "Collegiate Vespers" at the Euclid Avenue Presbyterian Church, and Mr. Edwin Arthur Kraft's regular series of evening recitals at Trinity Cathedral.

Guild members have been active this season in other fields beside that of the organ.

Mr. Roy J. Crocker, of the First Baptist Church, gave a piano recital before the Woman's Club with such success that he has been asked to repeat it in April.

At the last regular concert on February 8th of the Philharmonic String Quartet, Miss Patty Stair, F. A. G. O., was the assisting pianist appearing with

them in the brilliant Xaver Scharwenka piano quartet in F Major, op. 37.

The newly organized Women Music Teachers' Club includes several Northern Ohio Chapter members in its limited number, of whom Miss Angeline Allen, the very efficient assistant organist of the Mall Theatre, has been made Secretary, and Miss Stair, organist of the University School and Wade Park M. E. Church, President.

A Guild Service under the direction of Mr. George G. Emerson, sub-dean, is announced to be given at St. Paul's Episcopal Church, Sunday, March 3rd, at 4:00 P. M. Mr. Emerson will be assisted by Mr. Roy J. Crocker and Mr. F. B. Stiven A. A. G. O., of Oberlin.

Mr. Crocker is also announced for a recital under Guild auspices, at the First Baptist Church on February 28th.

Dean J. R. Hall's most interesting account of the Guild Convention proceedings has been typed and mailed to each member of the Chapter. It contains resumes of the various addresses, which are most interesting and valuable for reference.



S O U T H E R N O H I O

Dean: Sidney C. Durst, F.A.G.O., 137 West 4th Street, Cincinnati, Ohio.
Sub-Dean: John Yoakley, A.A.G.O., 222 West 4th Street, Cincinnati, Ohio.
Secretary: C. Hugo Grimm, 2232 Fulton Avenue, Walnut Hills, Cincinnati, Ohio.
Treasurer: J. Alfred Schehl, A.A.G.O., 1137 Seton Avenue, Price Hill, Cincinnati, Ohio.
Registrar: Wm. H. Grubbs, 322 West 4th Street, Cincinnati, Ohio.
Executive Committee: Alois Bartschmid, F.A.G.O.; Paul S. Chance, A.A.G.O.; H. D. LeBaron, A.A.G.O.; J. Warren Ritchey, Gordon Graham, Leo S. Thuis, Carl W. Grimm, Mrs. Nell Rowlett Kemper, Mrs. Lillian Arkell Rixford, Adolph H. Stadermann.

The Southern Ohio Chapter was founded September 27th, 1913, as the result of a meeting called June 28th, 1913, by Alois Bartschmid, then newly arrived in Cincinnati from Boston, and Sidney C. Durst, a member of the original Ohio Chapter, with headquarters in Cleveland. The idea was taken up enthusiastically by the organists of Cincinnati and the neighboring cities, and the Chapter feels that it can point with justifiable pride to its record of accomplishment in its four and a half years of existence. During that time it has held a public service each year, one each at Christ Episcopal Church, St. Lawrence Roman Catholic Church, St. John's Evangelical Protestant Church, the Presbyterian Church of the Covenant and the Mt. Auburn Baptist Church. Many recitals have been given by both the local members and the non-resident members, and we have given to the public of Cincinnati two recitals by Edwin H. Lemare, and two by his successor in Pittsburg. Charles Heinroth. Dr. Charles E. Clemens and James H. Rogers of Cleveland, are also included among our guest-recitalists, as are also Herbert Hyde of Chicago, and Albert Riemenschneider of Berea. Social affairs have often been held, the chapter having been the guests on various occasions, of Gordon Graham at Grace Church, Fenton Lawson at the Swedenborgian Church, Warren Ritchey at the Church of the Covenant, Sidney Durst at his home, which contains a lovely two manual organ, and Mrs. E. R. Stearns at her residence, which is graced by the presence of a large three manual instrument. Dinners have been held at the Hotel Alms, and at the Oakwood, in the lovely suburb of College Hill. Not the least pleasant have been the informal suppers given by the officers after the

recitals of our visitors. Good feeling extends throughout the membership, and the relationship with the sister chapter of Northern Ohio is extremely cordial.

Alois Bartschmid is rejoicing at last in a reconstructed and enlarged organ at St. Francis de Sales. We are glad that he has survived the ordeal of playing the ancient tracker that was there.

J. Alfred Schehl, since council has relieved him of the most pressing of his duties as treasurer of the chapter, has been devoting his extra time to composition. A cantata, and some anthems and madrigals, are the results, and most excellent results, as the writer, who has looked them over, can testify.

Gordon Graham transferred his activities from Grace Church to the Church of the Advent, January first. In a few years he built up a fine boy choir out of nothing at Grace Church. The Advent is to be congratulated.

C. Hugo Grimm's cantata, The Coming of the Anointed, was given a splendid performance at St. John's Church, Twelfth and Elm streets, February 24th, by the choir of thirty-five, with organ and orchestral accompaniment.

Edwin W. Glover, one of our best loved charter members, died February 8th, after a long illness. He was organist of the Mt. Auburn Presbyterian Church, for seventeen years, director of the Orpheus Club, the Musical Art Society, Christ Church Choir, and formerly director of the May Festival Chorus. A committee consisting of Gordon Graham, Adolph Staderman, and John Yoakley was appointed by the Dean to draw up resolutions.

Adolph H. Staderman has again been appointed organist of the May Festival. He is uniformly successful in this trying and responsible work.

O N T A R I O F R E D E R I C K L. P L A N T



Dean: Richard Tattersall, 347 Brunswick Avenue, Toronto, Canada.

Secretary: Fred L. Plant, 99 Elizabeth Street, Toronto, Canada.

Treasurer: Peter C. Kennedy, 473 Brunswick Avenue, Toronto, Canada.

The March Meeting fell upon the first of the "Heatless Mondays" ordered by the Fuel Controller and the Chapter did its bit by foregoing the pleasures of the meeting for this month.

An idea which is growing in popularity in Toronto is for two or more church choirs to combine in giving a service of praise. The choirs of Carlton St. Methodist and Central Methodist Churches did this recently with marked success. The leaders, C. Franklin Legge and F. E. Goodwin, are members of Ontario Chapter.

ORGANIST—MINISTER

[The following is taken from W. F. Pickard's address to the Ontario Chapter on a subject of vital importance; it was printed by *The Canadian Baptist* and reproduced here by their courtesy.]

(Continued from March.)

It is the exception to find an organist anxious to select music, the text of which will blend with the spirit of the sermon. Lack of interest in this phase of our work tends towards selfishness as it relieves us of considerable labor. We prefer being left free to select music best suited to exploit the ability of our singers. We seldom manifest any interest in the spiritual work of the church, but are prone to grumble and harbor a grudge because the pastor and music committee do not show sufficient interest in what we are trying to do. We invite isolation because we give too sparingly of our good-will to others who are "doing their bit" therein just as faithfully as we. We are often hasty in judgment and inwardly at least, resent suggestions given by those above us, because we are prone to construe it into a reflection cast upon our professional ability.

The deportment of singers under our charge is often such to merit just censure. Talking, inattention during prayer, passing of notes, unnecessary fussing, an attitude of indifference and irreverence are all too frequent occurrences

among our choristers. The majority of the clergy manifest little interest in the organist or his work. Many assume a lofty attitude and hold themselves far above the vicissitudes and troubles of the choirmaster. Seldom do they show any desire for even a working intimacy with the man who is their practical partner in the services, Sunday in and Sunday out. Few there be who make an advance to win the friendship of their organist, to treat him as man to man, to show him sympathy or try to win his confidence.

Public prayers are offered by the clergy (and rightly so) for the varied conditions and needs of men, frequently including a benediction on their own sermons; but how often is God's blessing invoked upon the *singing* of the Gospel?

Seldom does a pastor publicly inspire the service of song with lofty ideals, advocate its opportunities for usefulness, or encourage it as a mission of spiritual uplift which its place in Divine worship warrants.

As organists, do we not often try to "pluck the mote" out of the preacher's eye before first taking the "beam out of our own?"

Upon receiving criticism do we analyze it to ascertain to what extent it is merited? Does our attitude toward the work of the church reflect a desire to be reasonable, just and sympathetic toward others?

Does our outlook therein extend beyond the bounds of our personal interests? Do we endeavor to make friends of those who may condemn because they do not understand us?

Are we willing to go, not only the first mile, but the second mile, to meet the minister and music committee, though they may not have made one advance in our direction? As leaders in the service of sacred song, do we always manifest the humility and dignity becoming our position?

(To be continued.)



O R G A N J A M E S A. B A M F O R D

Dean: Lucien E. Becker, 368 Multnomah Street, Portland, Ore.
Secretary: Frederick C. Feringer, 310 Stearns Building, Portland, Ore.
Treasurer: Hubert C. Ferris, Seward Hotel, Portland, Ore.

The Mayor appointed a committee of three from our chapter to arrange the series of three recitals to be given by Edwin Arthur Kraft, F. A. G. O., at our Municipal Auditorium, March 9th and 10th.

Every possible channel of advertising was utilized, newspapers, inserts in programs, street car signs, and letters to all musicians in the city, etc.

Mr. Kraft's work was that of a finished artist, both in technique and interpretation. The fine accenting and shading by the skillful use of the Balanced Pedals was prodigious. A splendid atmosphere prevailed and the warm response of the audience at each of the recitals proved the genuineness of the appreciation of those present.

The following are the three well chosen programs:

HollinsTriumphal March
J. A. Meale.....The Magic Harp
Tschaikowsky

Allegro Moderato (Sym. 5)
Stoughton....Within a Chinese Garden
Schubert....Allegro Moderato (Sym. B)
BizetMinuet ("L'Arlesienne")
HollinsEvening Rest
WagnerOverture to "Tannhauser"
Henry K. Hadley.....Entr' Acte
Gaston M. Dethier....."The Brook"
Percy E. Fletcher....Fountain Reverie
Verdi.....Grand March from "Aida"

MatthewsEpithalamium
GodardAdagio Pathetique
Gaston M. DethierScherzo
TschaikowskyAndantino
NevinSketches of the City
WagnerThird Act (Lohengrin)
Nicolai

Overture ("Wives of Windsor")
Wagner ..Fire Music ("Die Walkure")
Percy E. Fletcher....Festival Toccata
Puccini..Selections "Madam Butterfly"
WagnerOverture to "Rienzi"

ElgarPomp and Circumstance
LisztLiebestraume
DehtierAllegro Gioioso
TschaikowskyMelodie
WagnerPrelude to "Lohengrin"
MatthewsThe Fountain
WagnerMarch from "Tannhauser"
G. ColeRhapsody
Wagner Liebestod("Tristan")
WagnerRide of the Valkyries

An informal luncheon was given by our chapter in honor of Mr. Kraft, March 9th, at which addresses were made by Dr. Youngston, Mr. Kraft, and Mr. Keal, the Mayor's Secretary.

Mr. Kraft paid our city a fine tribute by stating "You have the finest Municipal Auditorium and organ in the United States."

Miss Martha B. Reynolds gave a very pleasing recital at the residence of John D. Coleman, March 11th.

P E N N S Y L V A N I A

P E R C Y C H A S E M I L L E R



Dean: George Alexander A. West, F. R. C. O., F. A. G. O., 5325 Wayne Avenue, Germantown, Philadelphia.

Sub-Dean: S. Wesley Sears, A. R. C. O., A. A. G. O., 2210 Sansom Street, Philadelphia.

Secretary: William Forrest Paul, A. A. G. O., 726 North Fortieth Street, Philadelphia.

Treasurer: Henry S. Fry, A. A. G. O., 1701 Walnut Street, Philadelphia.

The very interesting series of organ recitals at St. Clement's Church, played by visiting organists, for the benefit of the War Relief Fund of the Emergency Aid, has been brought to a successful conclusion during the month of February. It would have been difficult to arrange a series which would contain greater variety, or which would give so comprehensive an idea of the best work of contemporary players in this country. The American Organ Players' Club, which arranged the series, is entitled to the greatest credit, and the recitals were a source of instruction and inspiration to the organists who heard them, and an unalloyed delight to the dear public. The first four recitals were played by organists from out of town.

T. Tertius Noble, Pietro A. Yon, Firmin Swinnen, Charles Heinroth.

Dr. John M'e Ward, Henry S. Fry, Ralph Kinder, Frederick Maxson, Rollo F. Maitland, S. Wesley Sears, Harry C. Banks, Jr.

The superb artistry of Mr. Noble, the astounding technical facility of Mr. Yon, the amazing skill in registration of Mr. Swinnen, and the brilliant versatility of Mr. Heinroth, each brought something especially characteristic to the series. The recital in which the local organists appeared was of much interest, and to the brethren the opportunity thus afforded of comparing the work of some of our leading players was not allowed to slip by unnoticed. From every point of view the series was most successful, and the interest taken in it by the general public was especially gratifying.

Before this appears in print, the Pennsylvania Chapter will have held two more services. On the evening of Tuesday, March 19th, the choir of men and boys at the Church of St.-Martin-in-the-Fields, Chestnut Hill Philadelphia, under the direction of Uselma

Clarke Smith, F. A. G. O., who will preside at the organ, will sing the Brahms "Requiem" under the auspices of the Chapter. This remarkably beautiful, but difficult and exacting work is seldom heard in its entirety, and its performance by a boy choir is a great rarity, partly due, no doubt to the mistaken idea on the part not only of the laity, but of choirmasters themselves, that a boy choir cannot successfully compete with one of mixed adult voices in the rendition of the great choral masterpieces. As a matter of sober fact the reverse is the case, but recognition of the fact is being won only with difficulty. The writer heard last season a masterly presentation of this work by one of the finest boy choirs in the country, but to his ears the production was grievously marred by the fact that the soprano solo part was sung by a female voice. In the production at St. Martin's, this solo part will be sung by the boy soloist of the choir. The whole service will be looked forward to with much interest.

The following week, on the evening of Wednesday, March 27th, there will be a Guild service at the Church of St. Luke and The Epiphany, 13th Street, below Spruce, Philadelphia, when the large and efficient choir of mixed voices, under the direction of H. Alexander Matthews will sing a new anthem by T. Tertius Noble, "Go to dark Gethsemane," especially written for this service, the anthem "O Saviour of the World" by Mr. Matthews and numbers by Russian composers. The instrumental numbers will include a Romance by Mr. Matthews for Violin, 'cello and organ, and an Andante for violin, harp and organ by Edward Shippen Barnes of the Rutgers Presbyterian Church in New York, who will be present to play the organ part.



NORTHEASTERN PENNSYLVANIA

Dean: T. J. Daniel, 323 Quincy Avenue, Scranton, Pa.
Secretary: Miss Ellen M. Fulton, 1737 Capouse Avenue, Scranton, Pa.
Treasurer: Frederick Walbank, 1701 Madison Avenue, Scranton, Pa.

Tuesday evening, February 5th, our members gathered for an informal meeting in the spacious, attractive Rector's study of St. Luke's Parish House. There the members listened to the reports of the convention by their Dean and Secretary; a genial, informal discussion following—and a very welcome discussion at that, for it was quite difficult to break up in time for the sexton to close the building. Being a bitterly cold evening everyone there was very happy to partake of the hot chocolate and delicious home made cake before venturing forth again.

A very appropriately all American recital to be given on Lincoln's birthday was planned by Mr. Homer P. Whitford, F. A. G. O., who had but recently come to this city. However, the day before his advertised appearance, he disappeared as completely as if Little Orphan Annie's "goblins" had "snatched" him. As it was, he had to report to a telegraphic military summons, and

is "somewhere" in an American Training camp. We were heartily disappointed not to hear Mr. Whitford's program, and not only we as Guild members, but many music lovers were disappointed also.

A member of our Executive Committee, Mr. A. T. Davies, A. A. G. O., recently left to join the Canadian forces and is now in Hamilton, Ontario.

The Eighth Public Service of this Chapter was held in St. Luke's Episcopal Church on the evening of Feb. 27, Ralph P. Jones, organist and choir-master, when the following program was given:

Magnificat, Nunc Dimitis,

J. Barnby in E Flat
Soprano Solo—I Will Extoll Thee, Costa Master Claude Isaacs
Address—Music and Worship,

By the Rector
Anthem—By Babylon's Wave...Gounod
Postlude—Fugue in E Flat.....Bach

W E S T. T E N N E S S E E

E R N E S T F. H A W K E



Dean: Ernest F. Hawke, F. A. G. O., 1910 Court Avenue, Memphis.
Secretary: Miss Lucy Andrews, 391 East Street, Memphis.
Treasurer: Mrs. E. A. Angier, A. A. G. O., 531 Vance Avenue, Memphis.

Those of us who have received the first and second issues of the new magazine are greatly elated over the contents of same, and we extend heartiest congratulations to those responsible for such an interesting and educational book presented in such artistic form. Readers would do well to follow the advice of the editor by preserving their copies.

I note with pleasure a monthly contribution by my friend, Dr. Herbert Sanders. His articles, judging by those already given, should be of great benefit to the organist and choir director.

Our regular monthly meeting was held Thursday, February 14th, at 10.30 a. m., the Dean presiding. We regret to announce the resignation of three of our members. It is always a source of regret to us to lose members, especially if they are workers, but as these members took little or no interest in the

guild work, we feel like the Warden, who, in his salutatory address stated that members who are honestly interested in the Guild work, and who are trying to improve themselves in order to lift the profession to a higher plane, are the most desirable members.

This chapter has adopted a local registration bureau, which we hope will be of service to the clergy and organists of this city.

Miss Elizabeth Mosby gave a very fine talk on "Mendelssohn." As a lecturer Miss Mosby shows unusual talent, and this chapter is particularly fortunate in having a member who can present a subject so entertainingly.

Our regular monthly recitals have been postponed owing to the severe weather we have had and to coal conservation. We hope, however, to soon resume them.

S O U T H E R N C A L I F O R N I A

W I L L I A M E D S O N S T R O B R I D G E



Dean: Frank H. Colby, 1424 Reid St., Los Angeles.
Sec.-Treas.: W. C. Vernon Howell, 1333 Stanley Ave., Los Angeles.

I L L I N O I S



Dean: J. Lewis Browne, Mus. Doc., No. 122 S. Desplaines Street.
Sub-Dean: Mrs. Geo. Nelson Holt, F.A.G.O., 4436 Berkeley Avenue.
Secretary: Florence Hodge, A.A.G.O., 4717 Sheridan Road.
Treasurer: John Allen Richardson, 4945 Dorchester Avenue.

R E V I E W S

(Reprinting from these "Reviews" restricted to respective publishers.)

EDWARD SHIPPEN BARNES (Schirmer) "Angel Voices Ever Singing" (30c.)

Characterized by the composer as a "Fantasia," for mixed chorus, soprano, alto and tenor soli, and an organ accompaniment on which much thought was given. Would it not be a good thing if all accompanied anthems had accompaniments written especially for the organ? It opens with a long "atmos-



pheric" introduction for organ, upon which the solo soprano enters to voice the theme, "Angel voices ever singing."



The development of the anthem then proceeds along quite usual lines, with conventional harmonies; the element of surprise is lacking, also any enthralling sense of inward surge. It is an anthem



of exceptionally large dimensions, demands a chorus choir for rendition, is not difficult, and is melodious throughout.

ROBERT A. FOSS (Thompson) "O Love That Will—" (15c.)

An easy, melodious anthem developed along simple lines; of the character



suitable to (and pleasing to) the small choir.

A. J. HOLDEN (Pond) "Magnificat and Nunc Dimittis" (16c.)



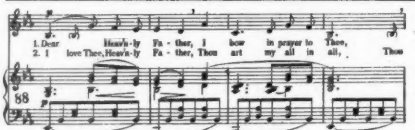
Easy, melodious, conventional settings of the canticles, suited to the average choir and its ability, and attractive enough to invite interest.

F. P. LEIGH (Pond) "Jubilate"



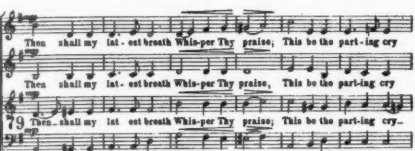
A simple setting, easy of execution, without solo passages. Suited to the needs of the average choir.

A. L. MORTON (Thompson) "O Lord, Remember Me" (40c.)



A solo of the particular type of melodiousness attractive to the greatest number of people. Simple in design, depending upon its melody, and possibly also the accompanying organ part, for its effect.

OLEY SPEAKS (Schirmer) "More love to Thee" (8c.)



Simple, melodious, easy of execution, and combining melody and harmony to

the right admixture to be pleasing to the largest part of humanity. A short melodious solo of very easy range furnishes contrast in the middle portion.

H. R. SHELLEY (Schirmer)
 "The Spirit, in our hearts" (8c)



Of the gospel-hymn type, simple, melodious enough to be pleasing to the choir of limited possibilities. Chorus part is simple and easy of execution, as are also the two brief solos which open the anthem.

R. S. STOUGHTON (White-Smith)
 "In a Chinese Garden" (60c.)



A bit of fairly well characterized program music, very easy to play and fairly good practice for those desiring to acquire lightness of touch and treatment. As a bit of local color it would be found to please at first hearing and would be suitable for cinema work.

PIETRO A. YON (Fischer)
 Sonata Chromatica (\$1.25)

Built on a big scale it is a work big in proportions and conception alike. As its name indicates, all its movements are developed about a chromatic theme, which is enunciated in the first two bars. It consists of a descending passage beginning on E, chromatic for six notes, then continuing down the scale to the E below.



The opening movement, an original and vigorous *Andante rustico*, passes into a virile *Allegro vigoroso*, of which the theme is derived from the primary theme already enunciated. It is followed by a short *Tranquillo* which leads back to reiteration of the main theme on the pedals in an *Allegro deciso*, passing to a treatment of the second theme in the left hand, with an interesting accompaniment in sixths. Upon this follow the final passages *Allegro trattenuto*, in which the movement reaches a conclusion of much brilliance.



The second movement, *Adagio triste*, in E minor, is a plaintive haunting melody for oboe with simple accompaniment, is treated in the Italian melodic style, in the manner, for example, of Leoncavallo's "I Pagliacci."



The final movement, "Fantasia e Fuga," is the worthy climax of the whole distinguished work. In it the composer produces what might be called a series of scintillating effects in improvisation style.

The work as a whole demands simple technique for its presentation, but it is not by any means of inordinate difficulty. Moreover, it rewards generously any labor it demands, in that, by virtue of inherent brilliance and its scintillating effects, it produces an effect of virtuosity greater than it requires.

ROBERT J. RING
Scale-Builder(Summy)
(25c.)

A beginner's note book in octavo size intended to assist him to a mastery of the subject of scales. Properly outlined charts invite his completion of them by the addition of signatures, scales, fingering, which in turn can be easily indicated on the keyboard sketch accompanying each scale. The method implies an understanding of the succession of steps and half-steps which compose a major or minor key, and as clear and concise definitions of these things preface the booklet it ought to be a valuable aid to the teacher in inducing the student to reason the scale construction for himself, and thereby understand it the better.

DICKINSON
Excursions(Gray)
(\$1.50)

Excursions in Musical History, Helen A. Dickinson, M.A., Ph.D., and Clarence Dickinson, M.A., Mus. Doc. The authors' idea was to present to an unsuspecting and unarmed civil world a history of music before they could realize it and lay the work aside, and they have succeeded. The greatest history killer known to mankind—dates—are conspicuous for their absence; civilization moves by generations, not by the calendar; the Dickinsons have dealt with music by generations, by schools, by epochs.

These "Excursions" are written in clear, straightforward style, with nothing to mar their readability; the work is such as we associate with the name Dickinson. The illustrations are possibly a little better than those of ordinary music books, and for the lecturer the work is particularly valuable by reason of its rentable lantern slides and its accompanying list of organ music used by Dr. Dickinson in his notable series of Recitals and published for the benefit of the organ world by the H. W. Gray Company.

Shakespeare and Music: what relation had they? Did Shakespeare write a Bach

Fugue, or play one, or hear one, or hate one? And did the Lutheran Reformation reform music, or was Wagner the cause of the Lutheran Reformation? And if Shakespeare did not write any music and the only music Luther ever wrote was "A Mighty Fortress," why bother with the subject at all? The Dickinsons have covered these mysterious myths concisely, completely, conclusively, and entertainingly.

You should read for yourselves the chapters on Organ, Bach, Tonality, Program Music, but let us quote:

"O praise the Lord with one consent,
And in this grand design,
Let Britain and the Colonies
Unanimously jine."

And then one day New England (it was then the centre of American life and culture) went to war, accompanied by some of the other parts of the new world—

"We'll fear them not; we'll trust in God;

New England's God forever reigns."

Why blame Germany for having a nice little tamed deity of its own? Et tu, New England!

The inevitable Appendix (all books cannot afford the luxury of an operation in h. c. l. days) contains the most remarkable series of historical recital programs ever perpetrated. Dr. Dickinson is a master of program making of a distinctly Dickinsonian type which no other has ever been able to rival, and these programs are worth hours of study by every serious organist in America; the book itself derives an excellent *raison d'être* in this Appendix alone.

Of the general attributes of the "Excursions" it is not necessary to speak. It is not a popular book in the sense of appealing to people without intelligence (which is usually what popular means), rather it is a practical book in that it connects music with life, and history with today; when such a pair of authors conspire to such a production it merits the immediate attention of men in all walks of life.

A M O N G O U R S E L V E S

GEORGE C. GOW, Mus. Doc., Professor of Music at Vassar College, author of works on theory; just emerging heroic victor in a combat with King La Grippe—which prevented our placing this sketch in the previous issue along with his excellent article on Harmony and Counterpoint. After a long preparation in such uninteresting things as playing organs and directing choirs in churches, Mr. Gow is now more happily engaged in the work that fascinates him most: The cultural treatment of music in the American cultural college. And thus is he doing the most vital work in musical America today. Thus also may we be led to more confidently hope for that new day in the history of our nation—the day when the love of good music will be an indispensable attribute of every good Yankee.

WALTER HENRY HALL, A. G. O., Director of the Columbia University Choral Society, an organist-choirmaster of prominence, a speaker of ready wit, and a man of keen insight. He speaks with authority on the subject of Choral Conducting by reason of his long experiences in the Art. Author of "Essentials of Choir Boy Training" (Novello), composer of church music, Professor of Choral Music, Columbia University. Founder of the Brooklyn Oratorio Society.

W. D. Armstrong says, in his Lecture announcement, "The art of Music should not suffer during these war times." If ever there was a time when mankind needed the sobering effects of good music it is today.

Alexander S. Gibson, South Norwalk, Conn., has concluded that he was born about fifty years too soon. The perusal of our first issues has brought him to that conclusion. Mr. Gibson has been taking "an enforced rest" in bed for the past seven weeks through serious illness, and added to this the loss of his fine new Moller organ, through fire, and the prospects of having no other "till the end of the war," he may well be congratulated on the cheerfulness and patience he manifests. In 1868 he first went to Norwalk, where he gave recitals

every second week throughout the season. From '86 to '97 he was active in Waterbury and Danbury, returning to Norwalk in May, 1897, where he has been ever since. Undoubtedly he would appreciate hearing from his many friends at this time when he is so closely confined.

George E. LaMarche, well known in the organ building world, announces his connection with the J. W. Steere & Son Organ Company; he will be in personal charge of the western territory and maintain headquarters in Chicago.

Dr. S. N. Penfield, veteran American organist, has met with an accident, or possibly we may call it a series of accidents, by which he has been confined to Roosevelt Hospital, New York, for several weeks, with the prospect of spending several months there before the broken hip will permit his return to his home.

Musicians Wanted for the Navy. Tuba Cornet, Clarinet players wanted, from ages 18 to 58. Apply to Naval Recruiting Station.

Student can have exceptional practice opportunities right in his own home. Consult advertising section. Freezing winter weather and wasted time in travel can both be avoided.

Victrolas and Victrola Records can now be ordered from the publishing house of G. Schirmer as conveniently as their printed music. A Victrola department has been added for the convenience of their patrons.

San Diego knows how to behave in war time. It has re-engaged Dr. H. J. Stewart as official organist for another year. When the people demand and appreciate music as they have done that which Dr. Stewart is giving them, it is time for the organ world to be both proud and happy.

The Guilman School is one of those unique institutions backed by the spirit of helpfulness, as is again manifest through its announcement that the Director, Dr. Wm. C. Carl, has been again successful in placing several of the students in desirable positions for the coming season.

Don't blame her; it was not her fault that the Central New York Chapter page was a blank in the February issue. Mrs. Maltby is taking good care of the Chapter page now, but she was not responsible for it when the February issue went to press.

Carnegie Hall Organ (New York) was used to furnish the music at the great Patriotic Meeting in honor of the Primate of England, when G. Darlington Richards and T. Tertius Noble presided at the console. This organ is in process of rebuilding and enlarging under the personal supervision of Gustav F. Dohring.

Wanted: Organists who have convictions about the two piston systems, who have had experiences with both, and who can add new arguments in favor of either one. The Piston affairs have never been fully elucidated; we wish the organ world to co-operate in doing it now. We will print such articles or sections of articles that add new thoughts to the questions.

Prohibitionists gain a new argument. It was at a meeting of competitive organ builders all trying to get the same contract. Mr. M. P. Moller tells about it. (He also says he "would rather build organs than be President just now." How about a little later on, Mr. Moller?)

"We were called into a back room, one by one and told the merits of our organs, and after we all passed through this examination, we were all called together in the same room, where the Priest put up the wine and we all drank a toast to the man that was to build the organ, but we did not know who would get the contract, and there was one of us who did not take wine but water, which proved that he was the man who got the contract. Since that time I have always taken water, and nothing stronger.

CHARLES HEINROTH'S P R O G R A M S

THE seventy-five programs reproduced in the program book of the twenty-second

season of the Carnegie Institute concerts provide, as Mr. Heinroth says, "a suitable perspective of the ground covered during that period." The object of the recitals is to create in the people a love for all kinds of good music, therefore the programs contain music that is both entertaining and instructive and present a happy "admixture of the two" elements that minister most broadly to the musical needs of the community. A glance at the list of composers from whose works Mr. Heinroth has drawn his material shows Wagner, Bach, Mendelssohn, Handel, Widor, Tschaiikowsky, Mozart and Guilman leading all others, with more than a hundred different compositions to their credit. It will be seen that the recitals "do not address themselves to or favor any particular nationality, period, nor the adherents of any special musical cult," as Mr. Heinroth takes pains to say in his foreword. It will also be seen that the taste of Mr. Heinroth's musical public, cultivated by himself and by his predecessors, Frederick Archer and Edwin H. Lemare, demands music of the highest grade. A feature of the program book is the excellent series of notes reproduced with the programs. Mr. Heinroth possesses a literary style that is both lucid and virile and his annotations are models for other organists to follow. L. T.

N E W M U S I C

Barnes, E. S. **Symphonie.** Schirmer, \$2.00.

Dickinson, C. **"List to the Lark."** Gray, 10c.

Fletcher, J. **"O Christendom Rejoice."** Pond, 12c.

Haesche, W. E. **"And I Saw a New Heaven."** Pond, 12c.

Kingsley, R.—
"I Know That My Redeemer Liveth." Fischer, 12c.

"Rejoice Ye People." Fisher, 12c.

Powell, A. L. **"All Hail! O Christ."** Pond.

Stevenson, F. **Vision Fugitive.** Ditson, 60c.

HEARING A GREAT STEERE ORGAN

"Dear Brother Baumgartner:

"I went to New Haven today and saw Yale. It is a mixed-up place in which I could never tell just whether or not I was in Yale or New Haven or both. But I saw something and called it Yale. I was in the great sanctorum and heard somebody giving somebody a lesson on the great Steere organ for a few seconds—my coat buttons rattled against the pews and I left * * *."

"Dear Sweet and Patient Man:

"I am glad you saw Yale the other day, but I am fearfully sorry that your coat buttons came so near causing your arrest for espionage. You take my advice: Next time you go to Yale, do not slide surreptitiously into some far corner of the sanctorum where the slightest rattle of your harness will direct suspicion to your person, but enter boldly the College Street side entrance of Woolsey Hall, prance out upon the stage with much scraping of feet and waving of arms, and, walking straight to the one point on the stage where you can overlook the console of the new organ as a soldier appears over the horizon of an enemy trench, call suddenly and loudly on the terrified teacher and pupil to surrender to you the keys * * *."

ON TYPEWRITING

I have innocently stirred up a great lot of trouble over the suggestion that a typewriter is an indispensable attribute of a modern organist. One famous recitalist known the world over has his troubles. "Sorry my typing has its ups and downs; hope you'll be able to take the hills without shifting your language into low."

Another victim is experimenting, and we have come into possession of the experiment, which we give exact quotation:

"Well I am doing some better at any rate thugh it is a hard job 50 rine 5h3 b wrong row of keys wonder how one gets to know when one is wrong with out looking spose I will find out idf I keep at it long enough. At any rate I am getting the fingering down better and that helps a whole lot I never look on anymore when writing and I am not making so very many blunders blunders that is a ratjer rather hatd hard word to spe:ll so here goes again blunders blunders blunders blynders too far over that time blundersblunders blunders the fingering helps very mich much much much much my this reads funny. I am looking on now and trying to keep the fingering right its dead easy when you look and I think its a good thing to look once in a while to see how much speed one has acquired. My I'm doing fine now speeding right along and using the right finger and everything guess I'm not so slow after all looking off again now less speed perhaps but I'm getting there. Glad I did not blunder right the first time yes sir I am getting up speed I wondweereee wonder why Owwhy I woek so hae work so hard at this I'mtired but Ikeep right alongsome of this stuff looks like ;Eskimo language Maybe it is how should I know? sorry prognostigatigate prognostigatre were asyouare no tooegood."

WHERE TO BUY COPIES

BOSTON

Boston Music Co., 26 West St.
Oliver Ditson Co., 178 Tremont St.

CHICAGO

Clayton F. Summy Co., 64 E. Van Buren St.

NEW YORK

Chas. H. Ditson & Co., 10 E. 34th St.
G. Schirmer, 3 E. 43d St.

PHILADELPHIA

Theo. Presser, 1712 Chestnut St.

ABOUT ADVERTISING

OUR OBLIGATIONS

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